

THE

CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

JUNE, 1914

ONE SHILLING NET

Vol. XXXIX. No. 154



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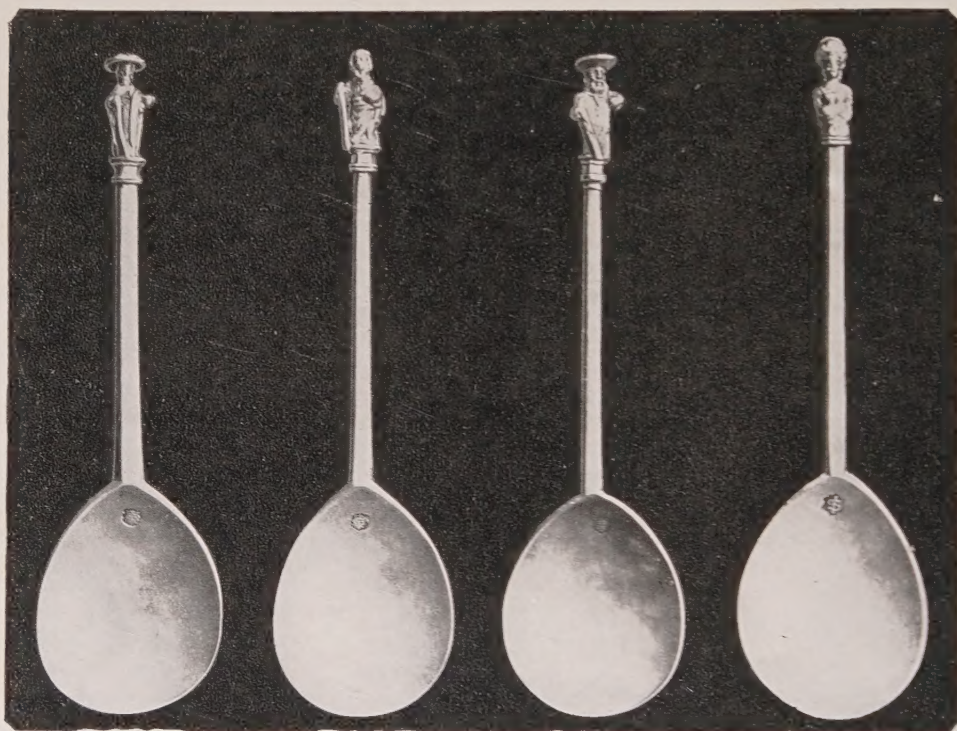
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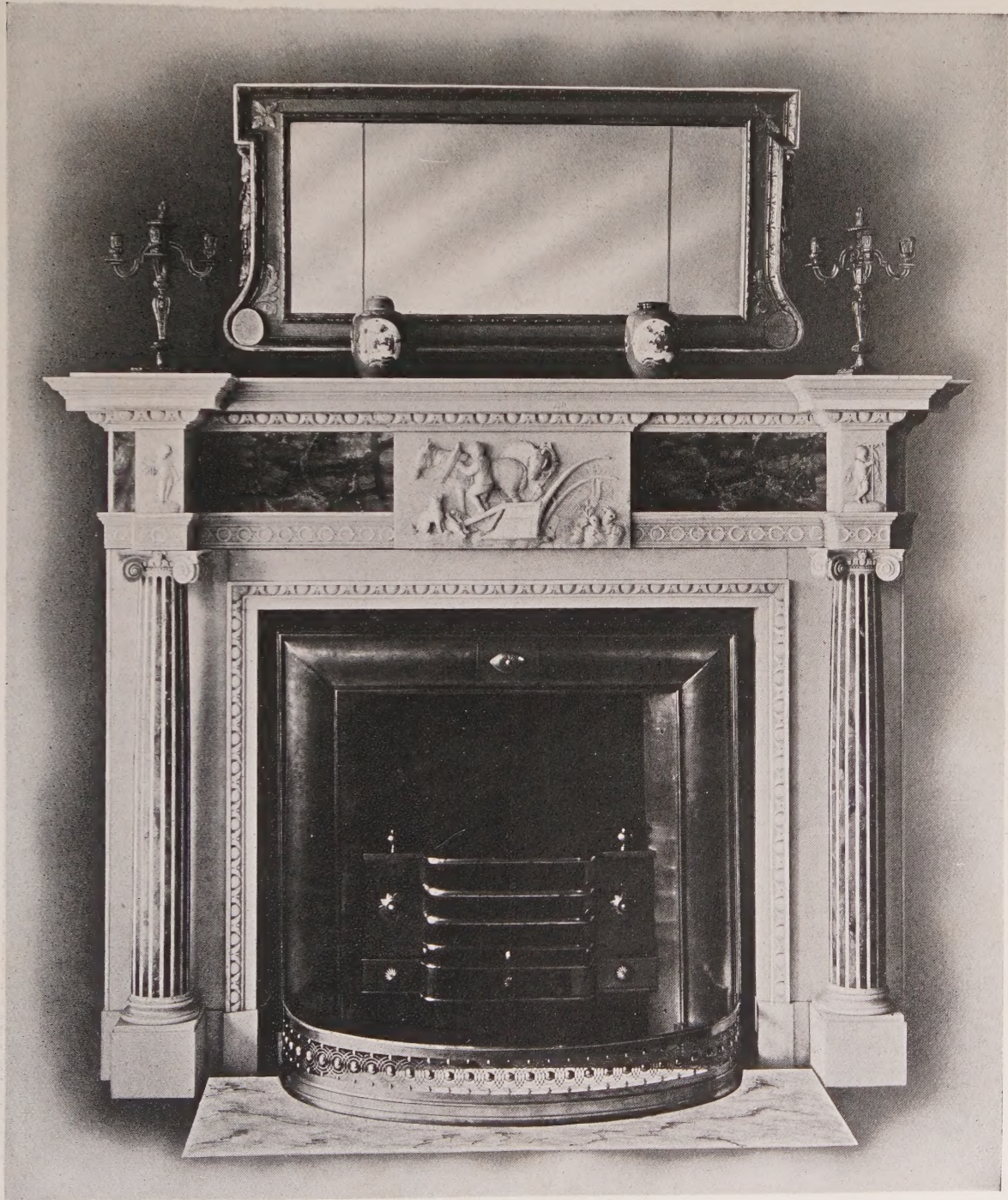
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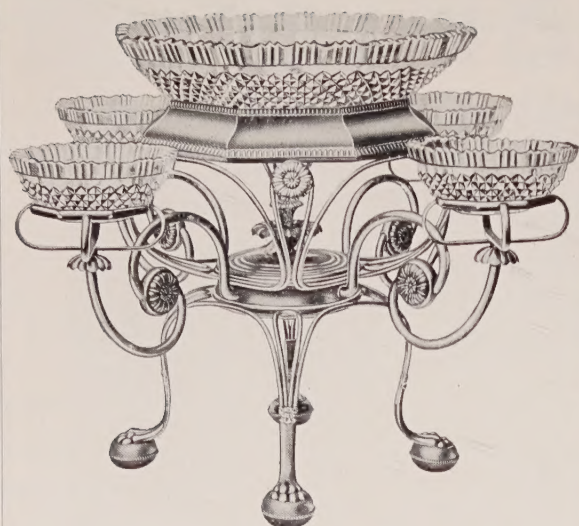
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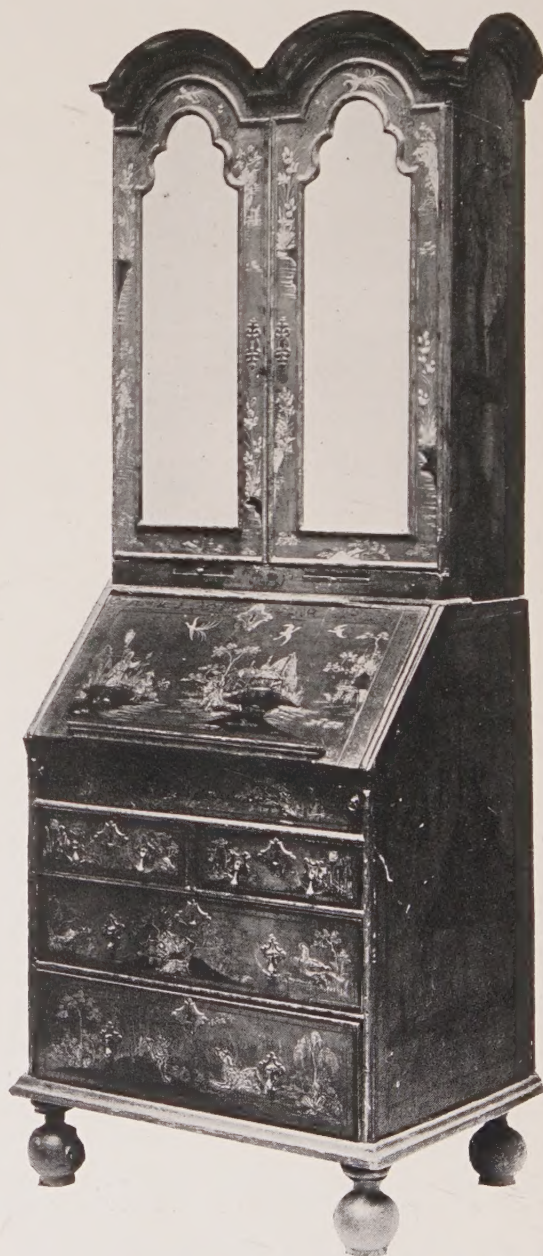
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The Connoisseur

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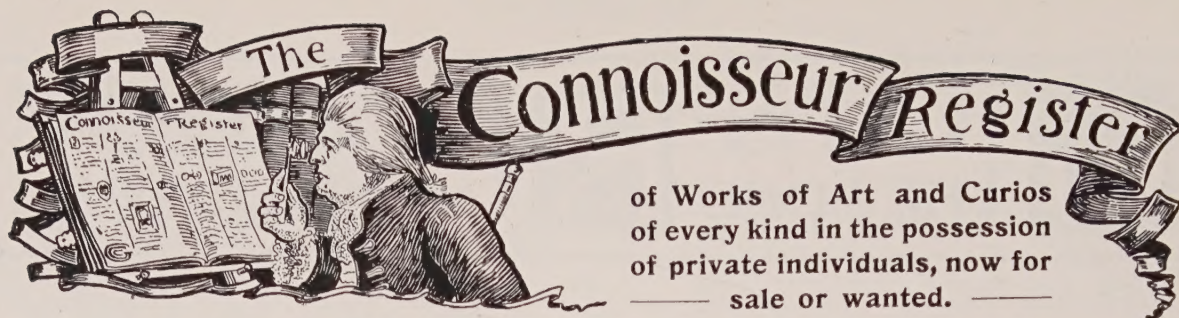
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The Register Columns will be found of great assistance in bringing **Readers** of THE CONNOISSEUR into direct communication with **private individuals** desirous of **buying** or **selling** Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in THE CONNOISSEUR Register has, in innumerable cases, effected a sale. **Buyers** will find that careful perusal of **these columns** will amply repay the trouble expended, as the advertisements are those of *bona-fide* private collectors.

The charge is 2d. per word, which must be prepaid and

sent in by the 14th of every month; special terms for illustrated announcements from the **Advertisement Manager**, Hanover Buildings, 35-39, Maddox Street, London, W., to whom all advertisements should be addressed.

All replies must be inserted in a **blank envelope** with the **Register Number** on the **right-hand top corner**, with a **loose penny stamp** for each reply, and placed in an envelope to be addressed to **The Connoisseur Register**, Hanover Buildings, 35-39, Maddox Street, London, W.

No responsibility is taken by the proprietors of The Connoisseur with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any **Dealer** or **Manufacturer** should appear in these columns.

Wanted.—Liverpool Transfer Tiles; also Coloured Bristol Tiles. [No. R6,471]

Wanted.—Embroidered Gloves of the Stuart and Elizabethan Periods. [No. R6,472]

Wanted.—Arundel Society's Coloured Prints. [No. R6,473]

Etchings, etc., by and after John Hamilton Mortimer, R.A. (1741-79).—Buy, sell or exchange to complete set. [No. R6,473a]

What Offers?—"Battle of Marston Moor," 1644, by Van Stoop, 1660; also several other old paintings. [No. R6,474]

Eighteenth-century Glass.—Valuable collection for sale by private treaty. No dealers. [No. R6,475]

Gentleman wishes to sell privately forty pieces Dr. Wall Worcester Porcelain.—Marks include crescent, square, W, and workmen's. Each piece interesting and instructive to a private collector. No dealers. [No. R6,476]

For Sale.—Miniature of a Lady, by Alyn Williams. Set in gold. What offers? [No. R6,477]

Offer Wanted.—Rare Christmas Toby Jug, perfect condition. [No. R6,478]

Offer Wanted.—Davenport Dinner Service, thirty-six pieces, all marked. Fine condition, rare set. [No. R6,479]

To Comb Collectors.—For sale, a beautifully engraved Tortoiseshell Comb (flat) in case, dated 1671, with coat of arms, and decoration of period. Can be seen in London. [No. R6,480]

For Sale.—Seventeenth-century Oil Painting, military subject, on panel, inscribed "D. Meyer, 1660." Size 15 in. by 12 in. [No. R6,481]

An Antique Collection of Meerschaum Pipes (125 pieces, in Denmark) for sale. Photo to be seen in London. [No. R6,482]

For Sale.—Old Lead Tank, lettered D.D., H.A., H.A., 1792. Length 5 ft., depth 3 ft., width 2 ft. Price £18. [No. R6,483]

For Sale.—Antique Italian Church Curtains, red silk damask. All one design and in excellent condition. 240 metres in 5-metre lengths, 54 cms. broad; sample curtain for inspection. Also 3 exquisitely embroidered **Antique Silk Bedspreads**, lying abroad. Offers, foreign postage. No dealers need apply. [No. R6,484]

For Sale.—Valuable and unique Collection of **Indian Idols**, numbering 360, collected (1780) by Major Moor, F.R.S., author of *Hindu Pantheon*, with his original copy (in three volumes) and his notes included, together with many valuable Hindu pictures referred to in *Pantheon*. [No. R6,485]

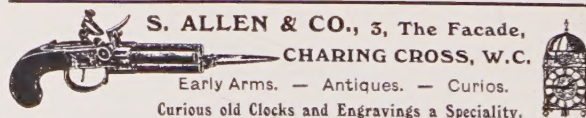
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WANTED—A collection, or **EXAMPLES**, of **NEEDLEWORK BOXES** and **BOOKS** with **NEEDLEWORK COVERS**. Write Box 113A, c/o THE CONNOISSEUR, 35/39 Maddox St., W.

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TELEGRAMS—NOVEDAD REG.

CABLES—NOVEDAD, ENGLAND.

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Lambert, Silversmiths
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June, 1914.—No. cliv.

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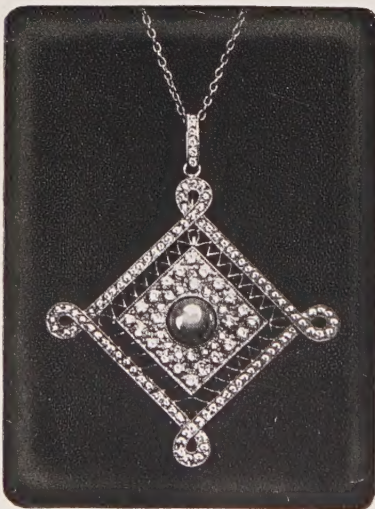
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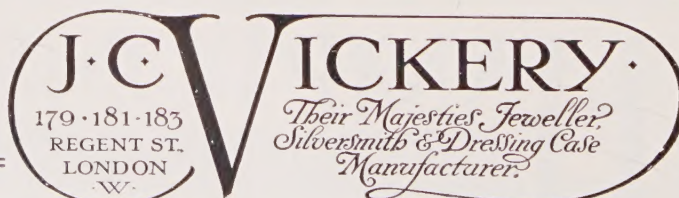


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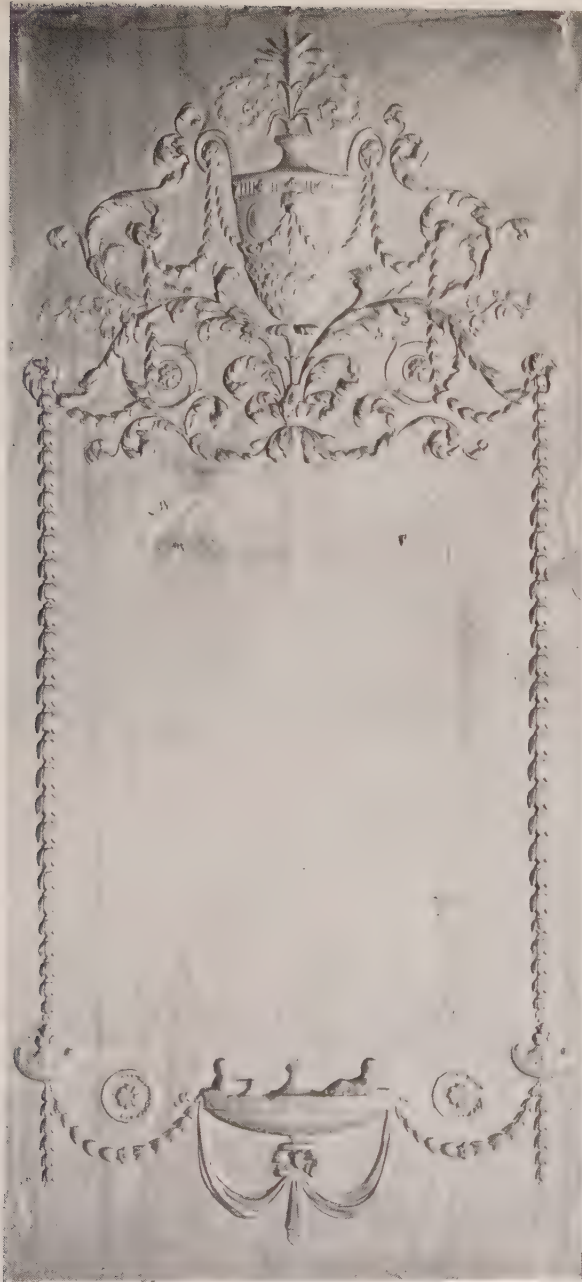
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The Connoisseur REGISTER

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Page IV.

For Disposal.—"Nature," a masterpiece by Lawrence; also fine examples by Turner, Constable, Creswick, Crome, Morland, Hondecoeter, Birket Foster and others. Photos. [No. R6,486]

For Sale.—Empire Parure fine Berlin Iron Necklace, Bracelets, Earrings, original case. 105s. Apply [No. R6,487]

Japanese Inro and Tsuba Collector has small but fine Collection in exchange for Netsuké. [No. R6,488]

Old Village Club Brass Emblems.—Fine collection of 70 for disposal. Also some duplicates. [No. R6,489]

Four genuine Baxter Prints, perfect, 2 guineas. Large Le Blond, "Wreck of Reliance," 20s. [No. R6,490]

For Sale.—Signed Artist's Proof, Queen Victoria's Jubilee, 1887. Key to portraits. £30. [No. R6,491]

Pictures Wanted by Frank Buchser (also signed F. B.), painted in England, 1853-66. Offer subject and price. [No. R6,492]

For Sale.—Old China, Glass, Oils and Water-Colours, Arundel Prints, Bric-à-brac generally. [No. R6,493]

Jacobite Miniatures.—Wanted very small Miniatures of Princes James and Charles Stuart. [No. R6,494]

To Private Buyers.—Charles II. Porringer; also Early Georgian Silver, beautiful condition. Photo. [No. R6,495]

Private Collection for Sale.—Fine Etchings by Rembrandt, Dürer, Leyden and others. Mezzotint Portraits. No dealers. [No. R6,496]

For Sale.—Some fine old Mahogany and Rosewood Furniture, etc. Privately. [No. R6,497]

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Wanted.—Collection of Le Blond Prints, cheap. [No. R6,501]

Circular Tinned Iron Tinder-Box, 5s. 3d. [No. R6,502]

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Genuine, unrestored, original Chippendale Mahogany Oak-lined inlaid Bureau, Lattice Bookcase, serpentine drawers inside, secret, etc., brasses, rare piece, £30; Chippendale Gothic, risen-panel door Corner Cupboard, 8 ft. 6 in. high, matches bureau, £20, worth £50. Prefer to sell together. View or photo, Lancashire. [No. R6,504]

For Sale.—Text-book belonging to General Gordon, and facsimile Arabic letter he sent from Khartoum. [No. R6,505]

Four and one arm Chippendale Chairs, genuine wheat-ear pattern. Unique Jacobean Chest of Drawers. [No. R6,506]

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Genuine Old Chippendale Claw-and-ball foot Table. Chippendale Armchairs. [No. R6,508]

Antique Charles II. Chairs for sale. [No. R6,509]

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The Connoisseur

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The Connoisseur REGISTER *Continued from Page XII.*

Old Sheraton Sideboard, £21; Old Chippendale Dining Table, £7 10s. [No. R6,510]

For Sale.—Chippendale Settee, Chairs, Tables, and Bureau. [No. R6,511]

For Sale.—Morland subject, "Gamekeeper and Dogs." Apply [No. R6,512]

War Medals.—Collection 241 Medals, with Ribbons. Oak Cabinet with Trays, and Books on Medals, cost £122; accept £85 the lot. Full particulars sent. [No. R6,513]

Etchings.—Few fine signed proofs by Fitton, Short, Brangwyn, Legros, Affleck, Haig, etc.; moderate. [No. R6,514]

For Sale.—Genuine Old Dutch Master. [No. R6,515]

For Sale.—Antique French Furniture: Louis XVI. Writing Desk, small Tables, also Curios, Drawings, Prints, etc. [No. R6,516]

Perfect genuine China Staffordshire Pottery, several marked. List, reasonable prices. [No. R6,517]

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For Sale.—Five valuable Silk-embroidered Robes, from the Summer Palace, Peking. Seen daily, Royal School of Art Needlework, Kensington. Prices as marked, or reasonable offer. Apply Secretary, at School. [No. R6,519]

Wanted.—A few genuine old coloured Buck Prints, by good engravers. Reasonable prices given. No dealers. [No. R6,520]

Five old Dutch and Italian Paintings.—Private buyers wanted. Seen London. Inlaid Oak Secretaire Bookcase. [No. R6,521]

Wanted.—Oak Panelling, genuine sixteenth or early seventeenth century, for room 25 ft. by 16 ft. Simplicity of character preferred. Also **Contemporary Oak Balusters**, newel posts and hand-rail. Send description and photograph or sketch and price to Godfrey L. Clarke, M.S.A., Arcade Chambers, Keighley, Yorks. [No. R6,522]

For Sale.—Coloured Mezzotint, "Boy and the Kid," after Lawrence, by Handford. [No. R6,523]

Cameron Etchings.—Twenty-three, executed for Glasgow Regality Club. See *Rinder's 1912 Catalogue*. Very scarce. Offers wanted. [No. R6,524]

Crown Derby Inkstand, four pieces, marked, 3 guineas. Crown Derby Bottle, marked, perfect, 30s. [No. R6,525]

To Americans and others.—Valuable Collection of Rembrandt Etchings for sale. List sent on application. [No. R6,526]

For Sale.—Oil Painting, 15 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in. View, *Teignmouth, Devon*. Apply [No. R6,527]

For Sale.—Rare Jacobean Table, beautifully inlaid, unique; length 39 in., width 26 in. [No. R6,528]

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For Sale.—Old Inlaid Suite Furniture (Adams). Particulars. [No. R6,530]

Continued on Page XVIII.

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The Connoisseur

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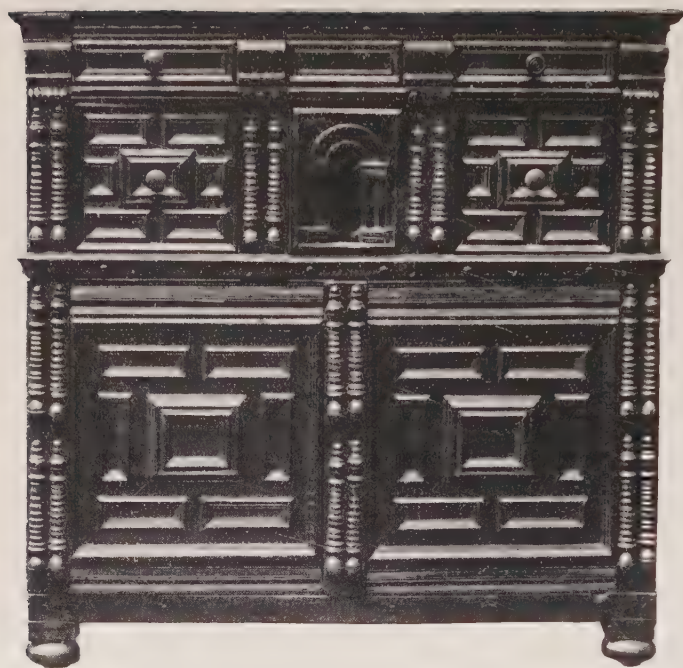
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4 ft. wide, 3 ft. 10 in. high.

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ESTABLISHED 1829

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The Connoisseur REGISTER *Continued from Page XIV.*

For Sale.—Woolwork Picture, dimensions 65 in. by 54 in. Perfect. Particulars. [No. R6,531]

For Sale.—Brick, with hieroglyphics, from tomb of Seti I. at Thebes. Offers. [No. R6,532]

Antique Oval Satinwood Table, inlaid harewood; length 41 in., height 28 in. From well-known collection. Seen London. [No. R6,533]

For Sale.—Beautiful dark Oil Painting, "Princes in the Tower," by George E. Tuson, after Paul Delaroche, canvas 28 in. by 25 in., in old English gold frame; also Oil Painting of Lady of Period, 1830, canvas 20 in. by 25 in. [No. R6,534]

Oil Painting, 13 ft. by 7 ft., about 150 years old, Abraham and Melchizedec, full of figures. [No. R6,535]

Dining Room Table, in white oak, very handsome, with four leaves, made 1873. When fully extended will seat twenty. Would suit commercial room of hotel or boarding house. £18. [No. R6,536]

For Sale.—Superb Chinese Ginger Jar, blue; also fine quality Vases, at low prices. [No. R6,537]

For Sale.—Sheffield Plate, first period. Mint condition. [No. R6,538]

Two Pierced Silver Salts, 1784, ball-and-claw feet; original old flint glass linings; monogram, G. S. K. **Two ditto, plain**, 1794, no monogram, same shape. £7 10s. each pair. [No. R6,539]

Samplers, various, earliest 1799, framed small, £1 10s. **Ditto, large**, 1812, and very fine, £2. [No. R6,540]

For Sale.—Gold Lacquer Album, Chinese rue paper views; exquisitely carved set; ball chessmen. Offers. [No. R6,541]

Wanted.—Fine genuine old Coloured Prints. [No. R6,542]

Wanted.—Toby Jugs: Slipware, Salt-glaze, Ralph Wood, Whieldon Pottery. [No. R6,543]

For Sale.—Nelson Relics. — Presentation Table and Ship's Waiter, miniature stipple engraving of Nelson, Abbot, jun., Riley, etc., 1801. Painting of Lady Hamilton, two companion engravings of Napoleon and Wellington, 1815. Wallis, etc. Red stipple engravings of Bartolozzi, Sir Joshua Reynolds, *pinx.*, Marcuard, etc. Oil Paintings, *Mary Queen of Scots* and *Rizzio in Music Room, Holyrood, W.N.* [No. R6,544]

For Sale.—Four Antique Carved Oak Beams, probably late fifteenth century. Particulars on early application. [No. R6,545]

Antique Lace Curtains; Wheat-ear Chippendale Four-poster Empire Chest, every handle engraved in memory, Nelson, Trafalgar. [No. R6,546]

Objets d'Art.—Old Sheffield Plate, early, rare, unique. Apply [No. R6,547]

For Sale.—Hill's "Sketches of Perthshire Scenery," thirty plates, six parts as issued, 1821. Also three single parts, and colour-plate, 1821. "Ochertyre." Offers. [No. R6,548]

Wanted.—Old tall Wine Glasses; also lidded Pewter Pots. [No. R6,549]

For Sale.—A charming specimen of an old Chelsea Sauce Boat, unmarked. What offers? [No. R6,550]

For Sale.—Sheraton Sideboard, 6 feet, genuine, in splendid condition. Inspection invited. Offers. No dealers. [No. R6,551]

Three small Wash Drawings. "Turners," signed. £80. [No. R6,552]

Continued on Page XLIV.

The Connoisseur

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147—WING CHAIR, FINELY CARVED CLAW-AND-BALL
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The Largest Collection *of Works of Art* outside a National Museum *on view on Thursday the 14th of May*



AMONG the interesting exhibits on the first floor of the Waring & Gillow Galleries in Oxford Street will be George Washington's chest of drawers, carved in the finest Chippendale style ; and three rare specimens of Chippendale furniture, including two magnificent sideboards, from the famous Castle of "Rothewas."

A series of rooms will be shown furnished with picked specimens of Tudor, William and Mary, Queen Anne, Chippendale and Sheraton furniture, each piece being authentic and thoroughly typical of its period.

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A very unique Mantelpiece of the Chippendale period. The carved work is in Statuary Marble, on a ground of rare Sienna Marble. It is an exceedingly fine specimen. Size : 8 ft. 3 in. on shelf ; height, 5 ft. 1 in.

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ANTIQUE CHINESE PORCELAIN.

IMPORTANT SALE BY PUBLIC AUCTION

On **WEDNESDAY** and **THURSDAY, JUNE 17th and 18th, 1914**, at the London Commercial Sale Rooms, Mincing Lane, E.C., at 1.30 p.m. punctually.

NEWLY arrived consignments from China of **Antique Chinese Porcelain** of the Ming, Kang Shi, Yung Ching, Kien Lung, Kia King and Tao Kwang periods; also a selection of early Han, Tang, Sung, and Yuan Bowls, Vases, etc., of fine quality, Ming coloured Jars and Vases, fine Kang Shi Famille Verte Vases, Beakers, Bowls, Plates, etc. A large assortment of Blanc-de-Chine, Sang-de-bœuf, and other self-colour and glazed Vases, etc. Kien Lung carved Inlaid and Porcelain Screens, Porcelain Birds, Figures, Animals, etc., and a collection of Snuff Bottles. Fine Crystal, Jade, and Agate Carvings. Pekin Cloisonné and Canton Enamel. Fine Antique Bronzes. A Fine Kang Shi Coromandel Carved Lacquer Screen.

On **Friday, June 19th**, will be sold large new consignments of **Japanese Modern Curios**, including **Fine Carved Ivory Figures**, Tusks, Boxes, etc. **Fine Art Metal Vases**, Khoros, Cabinets, **Japanese Bronzes**, Animals, Figures, Vases, etc. **Satsuma**, Imari, Makuzu, and other Porcelain. Inlaid Carved Wood Screens and Furniture.

The goods will be on show at the Port of London Authority's Warehouse, New Street, Bishopsgate, E.C., on and after June 10th, from 8 to 4 o'clock daily.

CATALOGUES may be had of the Brokers,
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June, 1914.—No. cliv.



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FINE OLD
CHINESE
PORCELAIN

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NEW BOND ST.
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ART in Sheffield has at last received municipal sanction and approval, and the collection of paintings and other *objets d'art* at the Cutlers' Hall bespoke the wisdom of the Corporation's action, which was, no doubt, prompted by the whole-hearted support all movements relating to art have received from the deputy Lord Mayor, Mr. Osborne, who, as chairman of the Art Committee of the Corporation, has proved himself a connoisseur of no common ability. Together with the help of his wife, Mr. Osborne has done well to encourage leading artists to send their work to Sheffield. The exhibition included works by Messrs. E. A. Hornel, John Lavery, P. A. de Laszlo, William Logsdail, A. Hayward, R. Jack, A.R.A., and a lady contributor by the name of Hilda Fearon. The hanging of the exhibits was ably undertaken by Mr. Richard Jack.

A MATTER of prime importance to the question of art in the provinces, the advancement of which the Editor of THE CONNOISSEUR, Mr. J. T. Herbert Bailly, earnestly supports, hails from South Shields. At a recent monthly meeting of the South Shields Education Committee an important discussion took place relating to the reduction by the Board of Education of the annual grant to the local School of Art, which is held in connection with the High School. Alderman J. M. Rennoldson observed that apparently South Shields only suffered with other places in the matter. The committee, he said, were in correspondence with other districts where grants had been reduced with the view of bringing pressure on the Educational Department to secure greater assistance. Alderman Hilton, the chairman, remarked that during last year they had lost about £150 in grants. If

their grant was to be cut down to such an extent, there would be no other course left for them than to close the art section of the High School. Alderman J. R. Lawson thought the Board of Education's reduction was a short-sighted policy, while Alderman Rennoldson said the extraordinary part of the business was that they should have had no notice of the proposed reduction. They carried on the School of Art all the session, and then, at the end of it, they were informed that the grant would be reduced by £150, and that it would be the same next year. So far as they could find out, the only reason for the reduction was that the attendance at the classes had been somewhat smaller than in some previous years; but it was impossible to avoid these fluctuations. The Education Department had evidently been re-assessing the whole of the art classes throughout the country. In the larger towns they had much increased the grants, and in order to do so they were giving less grants to the smaller towns. It was stated that the grant in question had been reduced from £213 to £70.

ETCHINGS, engravings, and drawings, which had been hitherto neglected by the Glasgow Corporation in their art collections, have, through a representative committee, with Mr. Rosslyn Mitchell as its chairman, been given due prominence. The recent exhibition included prints from many private collections, while the British Museum also contributed. It afforded a comprehensive history of the process of the art of engraving, and its evolution could be clearly read from the many exhibits on view, which included the engraving of St. Sebastian, by Wenzel von Olomucz (a duplicate from the British Museum), a number of engravings by Martin Schongauer (1445-91), and twenty-three works by Dürer.

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Georgian Needlework Picture, original oval gilt frame. Size 8 by 10½ inches.

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all Curios of this Period*



Lace Sampler, signed "Anne Whitton," dated 1652, tortoiseshell frame.

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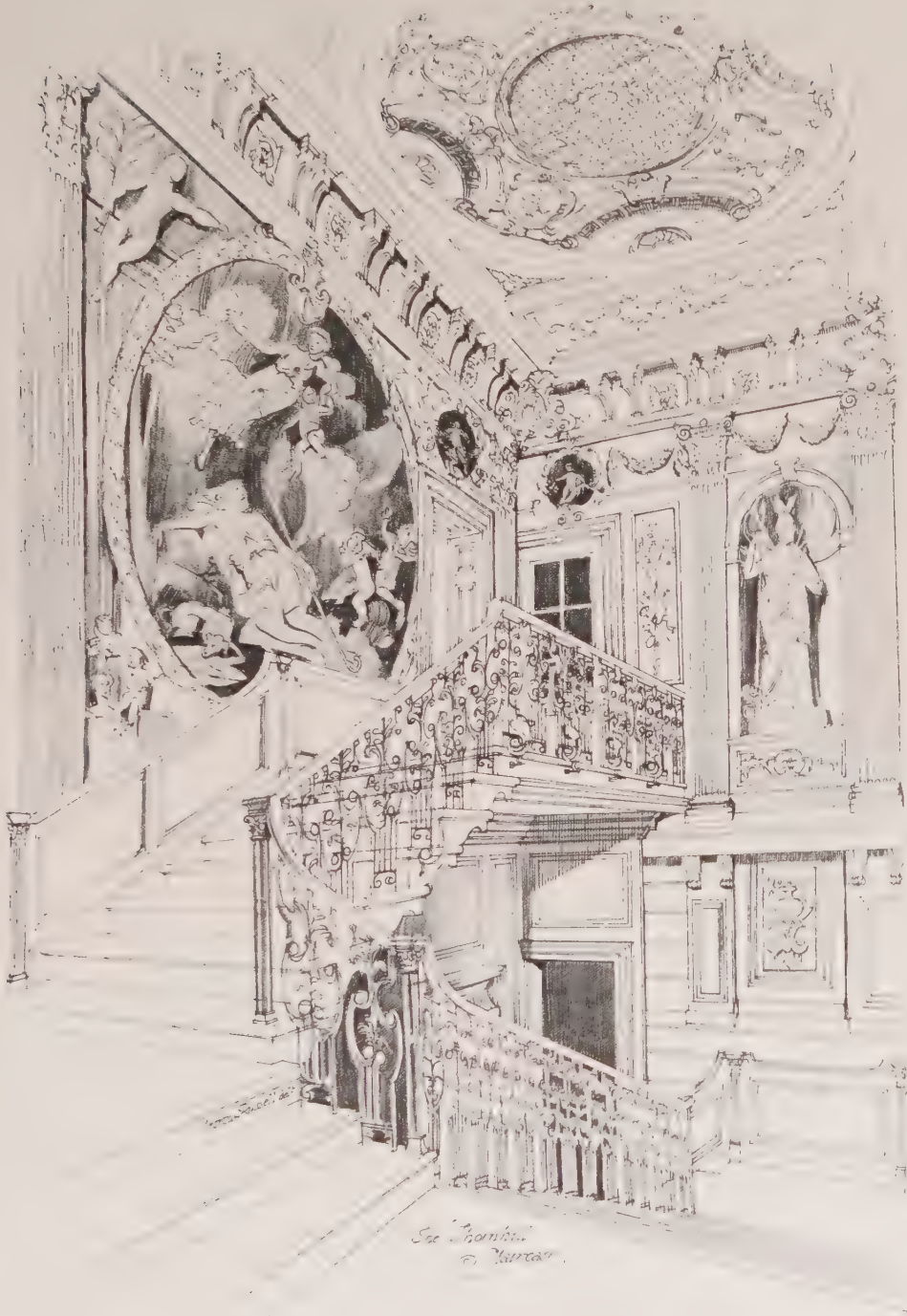
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ALL the Reigning Princes of the German Empire, as well as the Emperors William and Francis Joseph, have lent their choicest art treasures to the Exhibition—treasures which for the most part have never been previously shown in public, and are entirely unknown even to experts.

The Exhibition, comprising Paintings, Drawings, Miniatures, Sculpture, Works in Gold, Silver and Ivory, Silhouettes, &c., gives a complete picture of the Arts in Germany, Austria, and Switzerland during the period from 1650-1800.

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The Connoisseur



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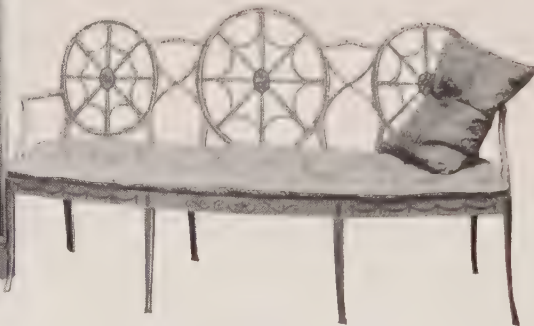
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XXIX.



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NOTE.—An Illustrated Article on the Bovey House Collection appeared in last month's issue of The Connoisseur

By Order of ARTHUR LOCKE-RADFORD, Esq., F.S.A.

IMPORTANT ANNOUNCEMENT of the SALE by AUCTION of the CONTENTS of the Fine Old Elizabethan Residence, known as BOVEY HOUSE, BEER, near SEATON, DEVON, and forming

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 12. Figurine of a man in a top hat and coat.
 13. Figurine of a man in a top hat and coat.
 14. Figurine of a man in a top hat and coat.
 15. Figurine of a man in a top hat and coat.
 16. Large jug.
 17. Figurine of a man in a top hat and coat.
 18. Figurine of a man in a top hat and coat.
 19. Large jug.
 20. Figurine of a man in a top hat and coat.
 21. Figurine of a man in a top hat and coat.
 22. Figurine of a man in a top hat and coat.
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GENERAL INDEX TO THE CONNOISSEUR

From the commencement —
September, 1901, to December, 1913.

The Proprietors of *The Connoisseur* are publishing a Complete Index to the first 37 Volumes of *The Connoisseur* (from the commencement in September, 1901, to December, 1913). The price is £1 1s., but to prepaid subscribers before publication 10s. 6d. As the edition is limited, early application is advisable.

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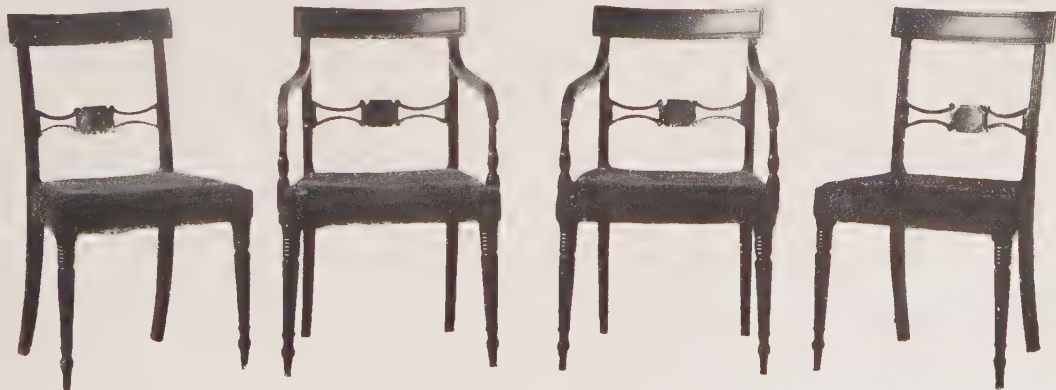
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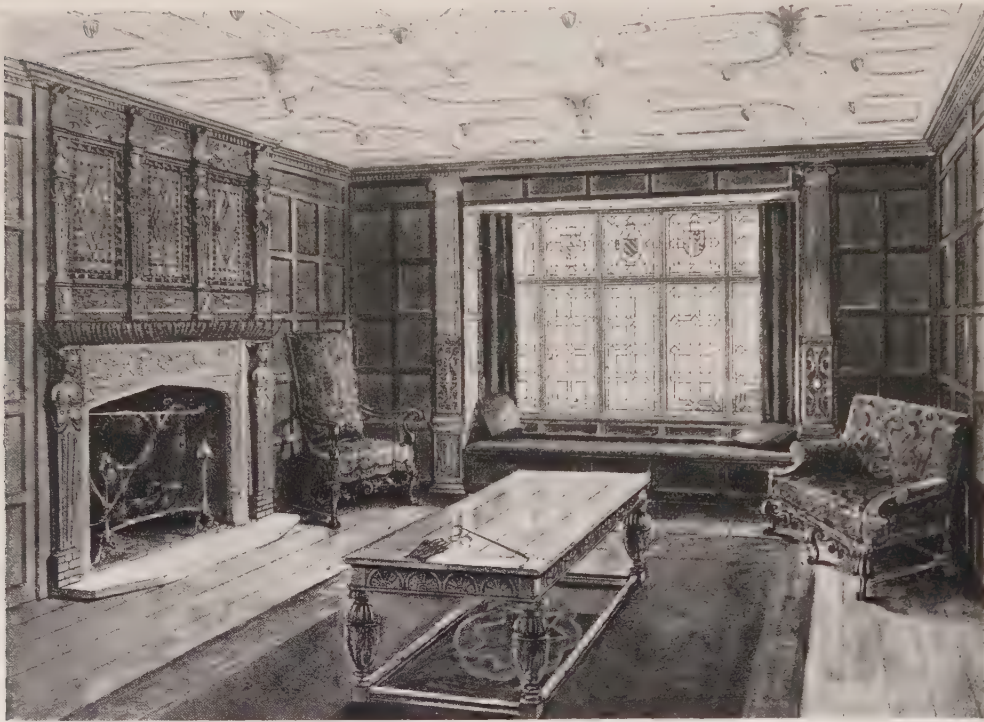
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XXXV.

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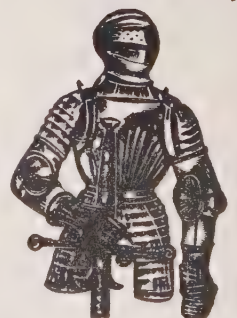
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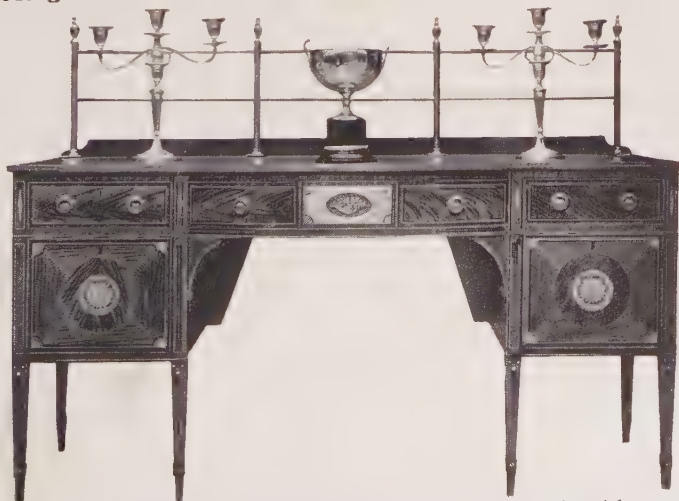
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*Continued from
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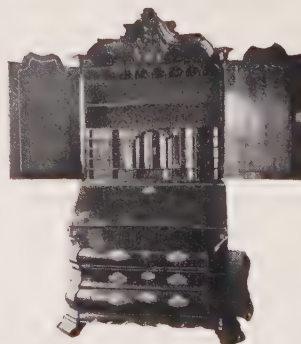
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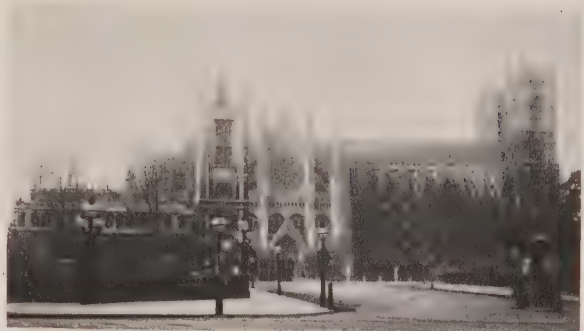
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
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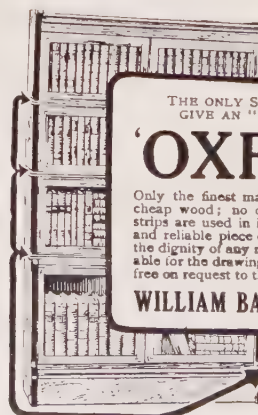
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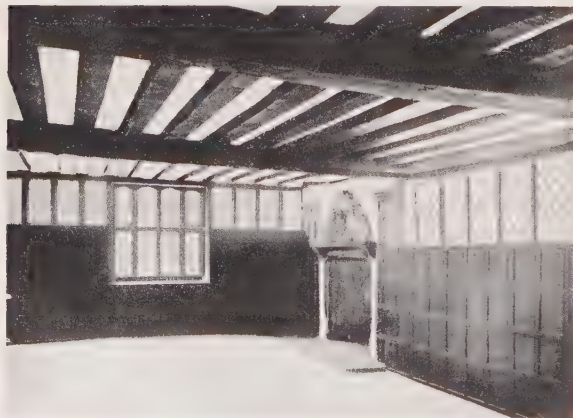
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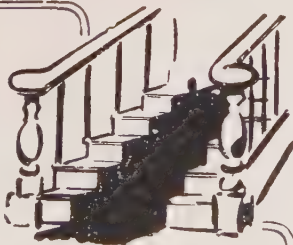
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FRENCH SCHOOL



Part IV.

By C. Reginald Grundy

THOUGH the splendid series of "Turners" described in the April number of *THE CONNOISSEUR* are the chief glory of Sir Joseph Beecham's collection of water-colours, it includes other drawings well worthy to bear them company, some by Turner's contemporaries, and others by artists, living and dead, who gained their fame at a later date. In considering the earlier of these examples, it is well to remember the conditions under which the artists of the Early English Water-Colour School flourished, or,

as it would be more truthful to say, existed. Turner's great reputation, which he enjoyed practically from his youth, and the large amount of work he executed for the landscape annuals, early lifted him out of the slough of poverty; but his contemporaries, who worked wholly or chiefly in water-colours, hardly earned more than journeymen craftsmen, and had almost invariably to eke out their slender incomes by teaching. This practice, if it was indirectly responsible for much bad amateur art, was not without beneficial result on the



THE DOGE'S PALACE, VENICE

BY SAMUEL PROUT



VIEW OF THE CHURCH OF STA. MARIA DELLA SALUTÉ AND THE PIAZZETTA DI S. MARCO BY JAMES HOLLAND

work of the teachers themselves. They were compelled to understand the theory of composition, and the necessity of putting something before their pupils which could be easily assimilated and understood resulted in that simplicity and directness of technique which is perhaps the greatest charm of English water-colours of the early nineteenth century.

All these points are illustrated in Peter de Wint's *Cookham*, a master example of the artist, who, according to Henley, is now suspected of being, perhaps, the chief of English water-colourists. One would only partially endorse this statement, for Henley's art criticisms were largely influenced by his admiration for style, or, in other words, for that quality in painting which makes every detail of arrangement and handling perfectly appropriate to the theme depicted and the sentiment intended to be conveyed. Now De Wint, whether through the experience gained through teaching or by reason of his native genius, was a great stylist. His drawings, however sincerely and simply they are conveyed, are directed by a thorough insight into the laws of composition and the arrangement and massing of colour. The *Cookham* is an instance of this. It belongs to his early middle period, when his work always carried with it a sense of perfect completeness, and the strength and freedom of his brushwork was marked by a certain restraint and reticence,

not so observable in his later work. There is a learned simplicity in the treatment of the drawing which is at once fascinating and deceptive—fascinating because it conveys a sense of pleasant ease of accomplishment; deceptive because, to the uninitiated, it gives little hint of the consummate artistry by which this appearance of ease has been obtained.

De Wint obviously had a clear conception of his theme and its treatment before he set brush to paper; otherwise his handling would have been less fluent and spontaneous. As it is, there is not the slightest hint of hesitation about a work which must have been as elaborately composed as one of Milton's sonnets and a single jarring note in which would have destroyed its feeling of tranquil harmony as effectually as a misplaced accent would mar the rhythm of a poem. To the realisation of this feeling of tranquil harmony De Wint has deftly subordinated all the details of his colour-scheme and composition. The sky, a greyish white at its zenith, gradually deepening to a subdued purple at the horizon, provides an admirable foil to the rich greens of the summer foliage, the effect of which is heightened by the red sails of the boats in the foreground and lighted up by the various patches of white which are centred by the mass of the distant church. Here, then, is a colour-scheme rich, luminous, and restful. The latter quality is emphasised by the



COOKHAM

BY PETER DE WINT

lines in the composition, which for the main part run in a series of parallels, the horizontal parallels being afforded by the stretches of shadow on the river banks and the long ripples on the water, and the vertical ones by the tree-trunks, buildings, and boat-sails, the reflections from which continue

them to the extreme edge of the paper. Were these series of parallels weakened or interrupted, the feeling of completeness which now constitutes one of the chief charms of the drawing would be greatly weakened.

A contemporary of De Wint, who, like him, eked out with teaching the income he gained from legitimate art, was Samuel Prout. A single drawing by him has brought over a thousand pounds since his death, but during his lifetime he was well content to get a few pounds apiece for even his best works. This is well illustrated by some unpublished letters, which I hold, from the artist to a well-known dealer of his time. They have reference, among other things, to two oblong drawings of *The Doge's Palace, Venice*. It is probably only a coincidence that the example by Prout in Sir Joseph Beecham's collection is both of this subject and the same shape and character of either of



PLUMS

BY WILLIAM HUNT

the pair described, for the artist repeated his Venetian themes under many forms and guises. However this may be, the letters are interesting for the light which they throw both on Prout's prices and his character.

Under the date of December 21st, 1846, he writes: "My whole time has

been occupied on your 3 drawings of Venice. They are advanced, and I hope to see them completed this week. . . . The two long subjects required 2 or 3 inches more in length than the uprights. . . . I know your goodness will pardon my saying that the subjects are unusually full,

two of them especially, and for the same view sent to Manchester, your good brother permitted me to add another guinea—that is for the long ones. I trust, therefore, you will not be displeased by my asking the same kind consideration from yourself, as I do assure you the quality, if not the quantity, justifies my soliciting the additional remuneration."

Prout's request appears to have been at once granted, for on December 29th he writes: "Respecting the coin, I am obliged and gratified by your liberal offer of paying the additional guinea for each. This I cannot permit, as the upright is a smaller drawing and not so full



"TOO HOT"

BY WILLIAM HUNT



THE FERRY

BY FRED WALKER



THE FISHMONGER'S SHOP

BY FRED WALKER



UP IN THE CLOUDS

BY WILLIAM HUNT



DOWN IN THE DEPTHS

BY WILLIAM HUNT

in subject as the long ones. If you please, therefore, let it be—

"2 Views of the Ducal palace and piazzetta at Venice—
10 guineas each £21.
"1 Bridge of Sighs, Venice £9 9s."

Prout's correspondent, however, insisted upon sending the thirty guineas in full for the three drawings, for on January 4th, 1847, the artist writes: "Your determination to pay me more than I could ask is very gratifying and gratefully acknowledged, and especially as it is handsomely presented to me from a sense of justice which you consider due to me. Such kindness an artist knows how to appreciate. We work not for a reward—in coin—but to obtain the satisfaction of our employers. Yet we who have mammas and chick-y-bid-ys, find the former is by them considered the essential. You have given both, satisfying all, for which I feel greatly obliged."

The correspondence is creditable to both parties, yet it is rather pitiable to find one of the first water-colour painters of his day being compelled by his necessities to write about the addition of a guinea each to the prices of three of his drawings, as though it were a matter of vital importance. This, too, was

at the zenith of Prout's career, when his prices were considerably higher than during his earlier days. Ruskin, in his *Modern Painters*, after comparing the artist with the greatest masters of antiquity, had written of him: "There has yet appeared nothing at all to equal him; there is no stone drawing, no vitality of architecture like Prout's." This praise now appears exaggerated, yet a typical "Prout," like *The Doge's Palace* of Sir Joseph Beecham, has certain qualities which can hardly be matched in either ancient or modern art. In a sense, it exemplifies between the topographical draughtsman and the art, being set down with the exactitude of the one and the pictorial feeling of the other. If it does not reveal the atmosphere and colour of Venice in the way that Turner did, it at least shows us the picturesque details of Venetian architecture and costume with a fulness that the greater artist never essayed. It does this, moreover, in a manner which shows not a little artistry: the colouring is pleasant and unexaggerated, and the composition—a difficult task where so many and varied elements have to be grouped together—is arranged with great skill without any sacrifice of material truth. If we want to know how picturesque Europe actually appeared in the earlier half of the



THE IMPROVISATORE

BY SIR JAMES D. LINTON, P.R.I.



COUNTRY LANE

BY J. AUMONIER

nineteenth century, it is not to Turner's works that one would refer, but to Prout's.

Another Venetian drawing is a *View of the Church of Sta. Maria della Salute and the Piazzetta di S. Marco*, by James Holland, an artist who has already been mentioned in connection with his oil-painting in Sir Joseph Beecham's collection. The drawing shows the influence of Turner, more especially in the colour, in which a beautiful blue

predominates. If the drawing does not possess the high imaginative qualities of the artist's exemplar, it is at least a scholarly and effective piece of work.

William Hunt is represented in his twofold capacity as a painter of still-life and of humorous genre. He possesses what in the present day is considered the doubtful merit of being one of Ruskin's *protégés*; yet Ruskin, if not always correct in the artistic principles by which he was guided, rarely bestowed his praise except upon works of high merit. Hunt was a genius in his *métier*, which was that of an exact and conscientious student of nature — one might almost add, of nature seen through a microscope. In his drawing of *Plums* he has realised the colour, form, and texture of the fruit with a precision that could not be surpassed. A modern artist might easily make the group more pictorial and present it in more true relation to its atmospheric envelopment, but it would be impossible for him to give more facts about each fruit or leaf, or give its local colour with more truth or brilliancy. In his genre subjects (which in chronological sequence should have been mentioned first, for Hunt made his reputation with them and only habitually painted



THE TIMBER WAGON

BY BIRKET FOSTER

still-life during the later part of his career) he exhibits the same manipulative skill as regards detail, whilst he almost invariably showed a pleasant humour, sometimes savouring of broad comedy, but never degenerating into actual caricature. Most of his boy subjects are painted from a model whom he discovered at Hastings, with a remarkable power for facial expression. Hunt kept him in his house to draw

from until the youth grew too old for his master's requirements. His features may be recognised in many of the artist's most popular works, among them the *Up in the Clouds* and *Down in the Depths* of Sir Joseph Beecham. It was of drawings like these that Thackeray wrote in *A Second Lecture on the Fine Arts*: "If I were the Duke of Devonshire, I would have a couple of Hunts in every room in all my houses; if I had the blue-devils (and even their graces are, I suppose, occasionally so troubled), I would but cast my eyes on these good-humoured pictures and defy care." The humour of these works is perhaps a little too obvious for the present generation, yet this may well be forgiven for the sterling manner of its presentment. Humour of a somewhat less broad character is shown in the *Too Hot*, where the expression of the waiting dog is rendered with a truth to life worthy of Landseer, and that of the boy, in its utter unconsciousness of everything but his own immediate wants, is a piece of inimitable characterisation.

From Hunt to Fred Walker appears to be a long step in artistic development, yet Walker's drawings are, to a certain extent, the outcome of Hunt's methods,

Sir Joseph Beecham's Collection at Hampstead



A RIVER SCENE

BY JOHN CONSTABLE

inspired by greater refinement, a keener appreciation of beauty, and a greater feeling for atmospheric truth. Walker made his *début* at the Society of Painters in Water-Colours in 1863, the year before Hunt's death. The latter's works were then at the height of their fame, and Walker in some of his smaller drawings, notably in a *Study of Mushrooms*, shown in 1868, showed a desire to rival the latter in his own especial field of still-life; while in his genre subjects he shows a closeness of observation equal to Hunt's, but applied with a far more poignant feeling for beauty. His manipulative skill in water-colours perhaps reached its highest point in *The Fishmonger's Shop*, painted in 1872, which, together with the equally famous *The Ferry* of 1869, came into the possession of Sir Joseph Beecham from the collection of Mr. S. J. Holland. The latter is the more pleasing subject, and has been described by a biographer as "perhaps the most universally beloved of all his (Walker's) water-colours." It was painted by Walker when he was staying with his mother and sister on the Thames at Bisham, a little above Great Marlow. The prevailing colours are the mellow reds and browns which Walker was so

fond of introducing into his work; the red-walled and red-roofed old houses in the background, warmed by the glow of the sunset, forming a dominating feature of the colour-scheme. Colour was not, however, Walker's strongest point. In his hands it was always beautiful and grateful to the eye, yet his chief attractions as a painter are his powers of combining breadth of effect with minute and accurate realisation of detail, and of investing the most homely subject with graceful form and idyllic sentiment without the sacrifice of any essential truth. These powers are even more fully illustrated in *The Fishmonger's Shop* than in *The Ferry*. "I have put into it all I know," said Walker, when he had finished the work; and as a triumph of manipulative skill it stands unsurpassed in the annals of English water-colour painting. In this work the artist showed himself greater as a colourist than perhaps in any of his other water-colours; the prismatic hues of the fish—silver, rose, green, and what not—stand out from the dark background, formed by the interior of the shop, with a jewel-like splendour. It may be called the swan-song of his art—the work which best exemplifies his marvellous powers as a craftsman.

The Connoisseur

Birket Foster, though he survived Walker by so many years, was the older man of the two. Though he did not attain Walker's breadth, he more than rivalled him in his power of presenting detail in a beautiful manner. His *Timber Waggon*, one of the largest and most important of his water-colours, is a typical rendering of the English countryside, in which the form and colour of every flower and leafy bough have been recorded with loving accuracy and combined into a harmonious whole. The figures give life and animation to the scene, which, finely drawn and rendered with great delicacy, must be considered one of the artist's happiest works.

Space unfortunately forbids the examination of Sir Joseph Beecham's other numerous examples of the modern water-colour school. *The Improvisatore* is one of several typical specimens by Sir James D. Linton, P.R.I. Well composed and distinguished by rich and harmonious colour, it is a thoroughly scholarly work. *The Country Lane*, by the late J. Aumonier,

is a vivid presentment of sunlight and shadow, virile and spontaneous in its execution, and having all the appearance of a direct transcript from nature. On another occasion it may be found possible to describe the remainder of the drawings, but the present article has already reached its allotted length. Among the illustrations included are two which would have been more properly included in the earlier articles on Sir Joseph Beecham's oil-paintings. When these were written, however, neither of the works from which the plates were taken were accessible for reproduction. One of them, a *River Scene*, by John Constable, is a fine specimen of the artist's later manner; the other, a cabinet work, is a delightful example of that under-rated artist, R. L. Bristow. Somewhat reminiscent of Morland in its colour, but painted with a greater appreciation of detail and a little tighter in its handling, it is a sincere and unsophisticated rendering of English rural life.



THE SPORTSMAN RETURNED

BY R. L. BRISTOW

Pottery and Porcelain

Linthorpe : A Forgotten English Pottery By Arthur Moreland

THE Linthorpe pottery was founded mainly by Dr. Charles Dresser, of York, a medical man of considerable wealth and artistic ability. He was a man who, apart from his profession, was a *littérateur* of no mean distinction. The doctor took a deep interest in all things appertaining to the arts. Versatility was a word which could truly be applied to him, and his devotion to the study of things which had in any age ever interested men and women was one of the remarkable features of his character. One of the many subjects which came under his purview was the art of the potter, and he at once perceived a decline in the artistic merits of the ceramic wares of his day. So, in conjunction with

a few other enthusiasts bent on redeeming English art pottery from the terrible slough of the Early Victorian period, he set to work with high ideals, and with no regard for the cost of production. The difficulties to be overcome appeared at first insurmountable, but the doctor, fighting stubbornly, eventually won well-merited success, though at a heavy financial loss.

A bed of suitable clay was discovered at Linthorpe, near Darlington; furnaces were set up and a staff of artists were engaged, at the head of which was Dr. Dresser himself. The coffee set (No. i.) is his design, as is also the oblong plaque with a design of water lilies in high relief (No. ii.). The ware is chiefly remarkable



NO. I.—COFFEE SET

for its wonderful glaze, the secret of which was jealously guarded, and died with the discoverer. This was a remarkable discovery, seeing how few secrets known to Chinese potters have been left unsolved, and this must come under the category of the many beautiful wares altogether unknown to these wonderful Eastern people. This glaze was responsible for the prohibitive cost, for as it required repeated firings, an elaborately painted piece would often fall into fragments in the last stage. Another feature of the ware was that no two pieces were alike—vases in pairs were issued—but there was invariably a difference, for no transfers were used, every piece being entirely designed and delicately painted by hand. This was one of its most charming features, for it immediately robbed the ware of any attribute of commonness. Its absolute disregard for vogue or custom enhanced its value considerably in the art world, where originality in any shape or form, by virtue of its rarity, is received with great enthusiasm. The large vase (22 in. high) shown in No. iii. is one of a pair similar in design but differing in detail. They are exceptionally beautiful specimens, the background being stippled in a dark slate grey, and the

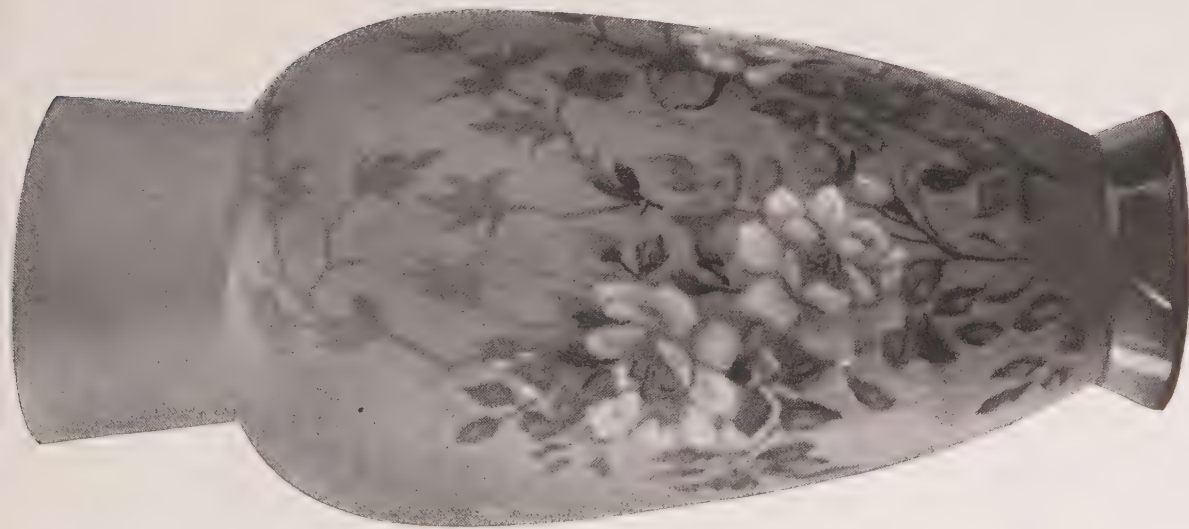


NO. III. — LARGE VASE

stephanotis flowers and leaves in relief and highly glazed. These two pieces are excellent examples of the degree of perfection attained by the Linthorpe pottery. This ceramic ware does not receive a tithe of the attention from the collector it deserves. The beauty and peculiarity of the glaze, which is of such importance to connoisseurs of pottery, absolutely defies description.

Another type of colouring is the two-handled vase (No. iv.); the colours—blue, green, white, brown—have been poured on and allowed to trickle down, giving an effect which is at once as remarkable as it is beautiful. These pieces are among the few wonderful productions which have emanated from the English ceramic world. The same treatment can be seen on the bowl in the group of smaller pieces (No. v.). The pair of vases (No. vi.) show the similarity of design and difference in detail.

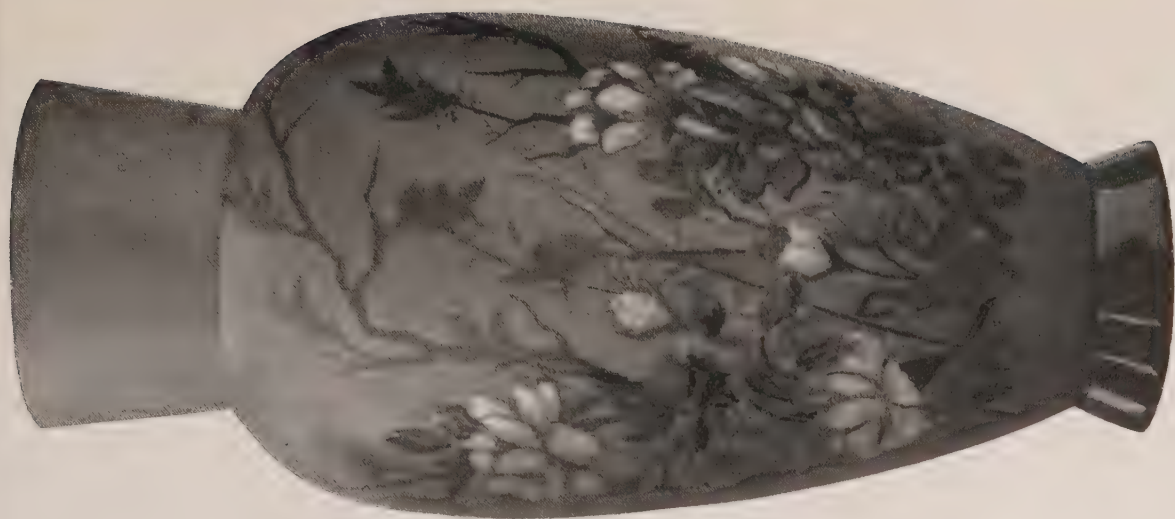
The pottery closed down about thirty years ago—an artistic success, but a financial failure. As I have pointed out, the cost of production was immense, and other potteries pirated the shapes and designs; in fact, everything except the glaze. When the end came, my father purchased an immense quantity, most of which is still in his possession. The large



No. VI.—VASE, WITH A DESIGN OF DOG ROSES,
ON DULL YELLOW GROUND
FLOWERS AND LEAVES HIGHLY GLAZED *



No. IV.—TWO-HANDLED VASE



No. VI.—VASE SIMILAR BUT DIFFERING IN
DETAIL TO ONE OPPOSITE



NO. II.—PLAQUE WITH DESIGN OF WATER LILIES HIGHLY GLAZED

stephanotis vase is his; the other pieces are in my own smaller collection. That Dr. Dresser has helped to elevate the standard of English pottery, one of our greatest and most flourishing industries, is a truth readily admitted by all connoisseurs of ceramic art. Though from a mundane point it was a failure, the doctor and his enthusiastic circle fathered for a time

a beautiful and pleasurable industry, which allowed its skilled workers to cultivate deftness of eye and hand to the utmost, and which initiated in them a taste for the refinements and graces of sentient line and pleasing colour. The small collection of Linthorpe pottery exists to the honoured memory of Dr. Dresser and his fellow-workers.



NO. V.—GROUP OF LINTHORPE POTTERY



Designed by W. H. A.

Adapted for the children's reading
to the first year of school.

(GLENNERS)

Published by the American Book Company, New York.

By the author of the book, 'The
Children's Book' and 'The
Children's Book'.

From the print in the possession of Mr. G. W. Renham



NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PAINTINGS (Nos. 115 AND 116).

DEAR SIR,—I herewith enclose photographs of paintings of two gentlemen in my possession, and should be obliged for any information your readers can furnish with respect to identification and name of artist. The painting of the gentleman with the lettering in the top left-hand corner is painted on panel, size 17 in. by 10½ in., and that of the other one is painted on canvas, 29 in. by 23½ in.

Yours faithfully, E. H. SMIRK.

UNIDENTIFIED PAINTING (No. 117).

DEAR SIR,—I beg to hand you the photograph of a painting on canvas (39½ in. by 59 in.), believed to be a Spanish picture of the seventeenth century, representing *Lot and his Daughters*. Perhaps some of your readers may be able to identify the painting.

Yours faithfully, H. L. (Vaud, Switzerland).

UNIDENTIFIED PAINTING (No. 118).

SIR,—Many thanks for your post-card and advice



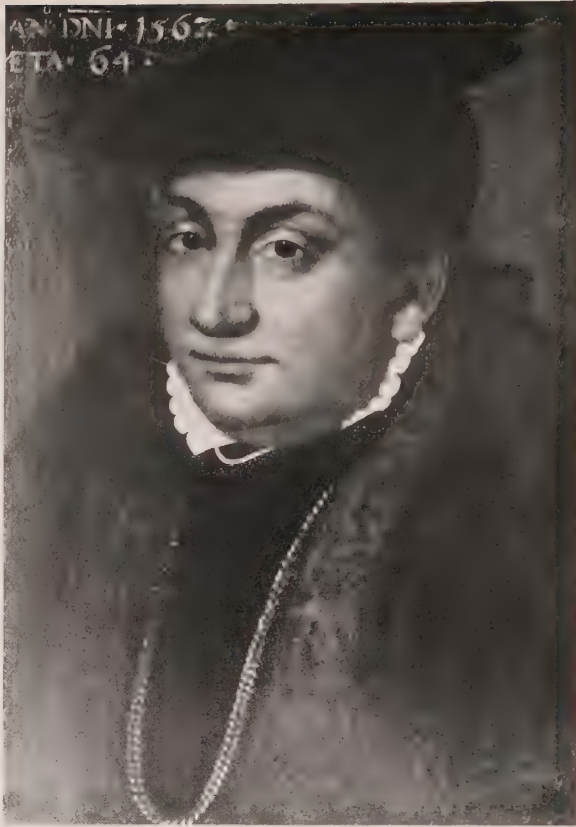
(115) UNIDENTIFIED PAINTING

re photograph of our old oil-painting. The painting (exclusive of frame) is about 27 in. by 20 in., on a panel, rich colouring, and the Virgin's robes a lovely blue and pink; but the picture is dark with age—and dirt, I think, also! We cannot find any signature, and are anxious to know name of painter, and if it is an original or the copy of a known painting. You will see by the photo that, although dark, it is quite distinct.

Yours truly,
(Mrs.) J. H. PIKE.

UNIDENTIFIED
PAINTING (No. 119).

DEAR SIR,—I should be much obliged if some reader could identify the painter of No. 119, *Virgin, Christ and St. John*. The colouring is very deep in tone, and the picture quite out of the common, and very finely painted. I have been told the canvas shows it to have been painted at the end of the eighteenth century. The size is 24 in. by 19 in.—Yours faithfully, C. C.



(116) UNIDENTIFIED PAINTING

UNIDENTIFIED PORTRAIT
(No. 120).

DEAR SIR,—The portrait came into my possession on the death of the late Dr. Crompton, who died in 1891, and is buried in Cranleigh churchyard. He was a famous physician at Manchester, and retired to Cranleigh, where, however, some of his patients followed him. He was a well-known collector of books and pictures, and possessed the only known portrait of Tycho Brahe. I believe he sold this to some public institution. I shall be very glad if any of your readers can identify the portrait. Thanking you for your courtesy,

I am, yours truly,
STEPHEN ROWLAND.

UNIDENTIFIED
PORTRAIT (No. 121).

DEAR SIR,—I enclose a photograph of a picture in my possession which I believe to be painted by Gainsborough. I shall be much obliged if you will have the portrait published in your magazine with a view to identification, as I cannot find out who it represents.—Yours truly, COLIN KEPPEL (Vice-Admiral).



(117) UNIDENTIFIED PAINTING

Notes and Queries



(118) UNIDENTIFIED PAINTING

UNIDENTIFIED BUST (No. 122).

SIR,—I have had for many years a marble bust of which I enclose a photograph, and would be glad if you or any of your correspondents could name the subject. It is signed "S. Joseph, 1831," and this sculptor is best known by his statue of Wilkie in the National Gallery, and the admirable one of Wilberforce in Westminster Abbey.

Faithfully yours, T. WALTER HARDING.

UNIDENTIFIED BUST (No. 123).

DEAR SIR,—Enclosed photo of bronze bust by Carpeau, 187—. Will you please insert same at your earliest, and oblige?

Yours, G. BOWKER-VESSEY.

UNIDENTIFIED PAINTING (No. 124).

DEAR SIR,—I am sending you herewith the photograph of a picture, and should be greatly obliged if you or any reader of your magazine can identify same and give me an idea of its value. I shall be glad to have any information by letter or through your magazine. It measures 22 in. by 26 in. With regard to the colours, the background is dark green, and the dress is in subdued shades of yellow, olive, and crimson.

Yours faithfully, BIRGER SOLBERG.

UNIDENTIFIED PAINTINGS (Nos. 125 AND 126).

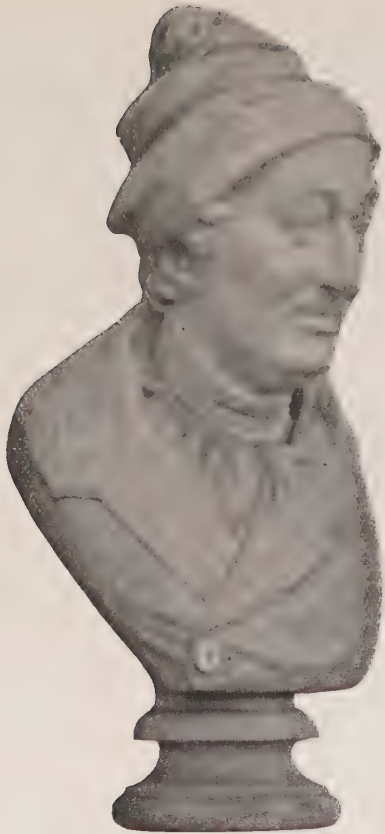
DEAR SIR,—I have in my possession two oil-paintings on wood panels, and am interested in finding out something in regard to their past history. Both of these paintings were exhibited in some exhibition in London some time between 1845 and 1860, and I have been told they were mentioned in the *London Illustrated News* at that time, special mention being made of one of the paintings, which is entitled *The Flower Girl*, by Muller. The name of the artist who painted the other picture is to me unknown; but the subject represents some soldiers casting dice on a drum-head, and was numbered 91. I would like to know if you are in a position to look up their history.

As regards the size of the paintings, that of *The Flower Girl* is 17 in. by 20 in., and the one representing *Soldiers Casting Dice* is 17 in. by 11 in. Both paintings were shipped to New York, and came into the possession of my father about 1860. *The Flower Girl* bears the signature of Muller, and date under the signature is 1850. Any information in regard to these paintings will be greatly appreciated by me.

Respectfully yours, (Mrs.) T. J. LAW,
Shullsburg, Wisconsin.



(119) UNIDENTIFIED PAINTING



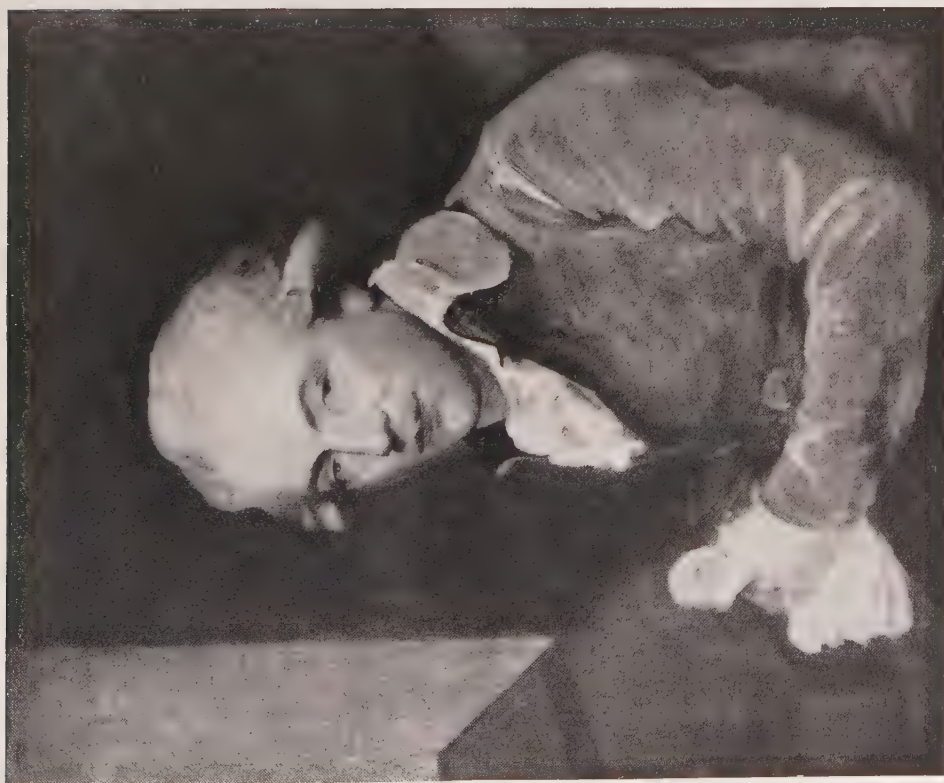
(122) UNIDENTIFIED MARBLE BUST



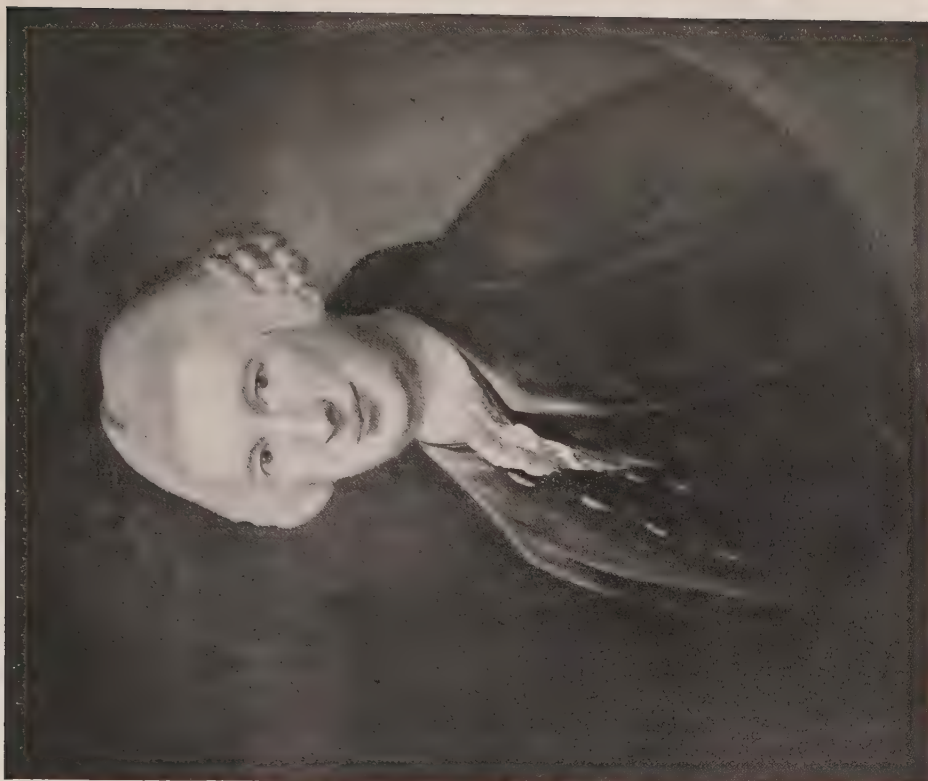
(123) UNIDENTIFIED BRONZE BUST



(124) UNIDENTIFIED PAINTING



(120) UNIDENTIFIED PORTRAIT



(121) UNIDENTIFIED PORTRAIT



(125) UNIDENTIFIED PAINTING

UNIDENTIFIED MEZZOTINT (No. 127).

DEAR SIR,—Enclosed photo is from a fine and brilliant proof mezzotint, which I shall be most grateful if any reader can identify. I want name of lady, artist, and engraver. I rather think it is foreign. I thought, perhaps, Kininger, the Austrian mezzotinter, but have failed to identify.

Yours faithfully, E. E. LEGGATT.

MARIE ANTOINETTE MINIATURE.

DEAR SIR,—Will you allow me to correct a statement on page 255 of the current number of *THE CONNOISSEUR*, April, 1914? It is there stated that Marie Antoinette gave a miniature to the Abbé Edgeworth on the scaffold. The Abbé was not with the unfortunate queen on the scaffold, but with King Louis XVI. The king was allowed a carriage and a priest, but the queen went in the ordinary cart, and would pay no heed to the *assermenté* priest who accompanied her, and whose religious status she refused to recognise.

Yours faithfully,
G. MILNER-GIBSON-CULLUM, F.S.A.

PORTRAITS OF SHAKESPEARE.

DEAR SIR,—In 1850 was printed for private circulation a small guide-book to Knebworth House, which contains a list of the art objects in all the rooms at



(126) UNIDENTIFIED PAINTING

Knebworth which were open to the public. One of the pictures then hanging in the principal drawing-room, formerly called the "Presence Chamber," is described as "Original Portrait of Shakespeare, *ætat.* 31, with the rare engraving from it annexed."

A later edition of the same guide was printed about the year 1868. A copy of this edition, which is in the possession of the Library, Victoria and Albert Museum, is the more interesting since manuscript notes to several of the pictures have been added by Earl Lytton himself. The portrait of Shakespeare had then been removed to the portrait gallery. The catalogue description carries the history of the picture a step further, and reads: "Portrait of Shakespeare at the age of 31. The original of the engraving attached to the frame, and which is extremely rare. (*This picture was formerly in Windsor Castle, and given by George III. to the Princess Amelia.*)" In the margin Earl Lytton has written, "This is very remarkable. I have never allowed it to figure in Shakespeare exhibitions."

Mr. M. H. Spielmann has not dealt with this portrait so far, either in his book or in his series of articles in *THE CONNOISSEUR* on the portraits of Shakespeare. Perhaps, with the kind permission of the present Earl Lytton, he may favour us with a note on it at an early date.

Yours faithfully, HERBERT C. ANDREWS.

Notes and Queries

UNIDENTIFIED PAINTING (No. 94), FEBRUARY NUMBER.

DEAR SIR,—I have just seen a note with plate—Unidentified Picture (No. 94), THE CONNOISSEUR, February—*Angels delivering St. Peter from Prison*. I have a picture—panel—agreeing in size and plate with Mr. Brooks's description. I cannot see the lettering he mentions, but the picture is over-varnished, otherwise bright. I think I have seen an engraving of the same in my portfolios, but have not researched them. Will Mr. Brooks communicate with me?

Truly yours, C. P. TABOR.

PAINTINGS BY DOWNMAN AND JOHN SMITH (1717-1764).

DEAR SIR,—I have Dr. Williamson's monograph on Downman here. Two of the pictures mentioned in it are in my possession. They are those of my wife's great-grandfather and great-grandmother, Mr. and Mrs. John Mortlock, of Cambridge, mentioned on page xv. I thought that it might be of interest to the author to know where these pictures are. My wife is the eldest daughter, but her next sister still lives at the Lodge, Abington, near Cambridge, where the family resided for a great many years.

It has struck me that a volume, or at least an article, on the Smiths of Chichester might possibly attract attention. Mine has been drawn to them by the fact that a painting by John, the younger brother, which has been in my family for about a century, and which I myself can remember as far back as 1838, was discovered to be his, and to have gained the second premium from the Society of Arts in 1760, by an engraving of it by Boydell in 1763, which a son of mine lately saw hanging on a friend's walls. I have investigated the whole matter lately, and have found that the Smiths are still highly thought

of in Chichester, that in 1760 George Smith gained the first premium, and that his painting is in the Duke of Richmond's collection at Goodwood (his ancestor having been a great patron of the Smiths). Their name is not in their favour, but they were unquestionably men of merit as pioneers of the English school of landscape painters. They have not reached the same celebrity as Wilson, their contemporary; but they were no mere imitators, as a study of their landscapes proves, but diligent students of nature—a fact which their numerous etchings and the engravings of their pictures, as well as the pictures themselves, make quite clear. These pictures and engravings abound near Chichester, and are to be found (the engravings and etchings only) in the Free Library at Brighton.

My own picture is in the original frame, which is very handsome, and shows that the painter was thought highly of in his own day. A picture by him in the Duke's collection is stated to be the picture which gained the second prize in 1760. But the margin of Boydell's engraving proves that mine is that picture. As George and John Smith gained the two premiums in 1761, in the same order as the latter gained the first premium in 1762, and as my picture has disappeared from notice for more than a century, it is clear that

the date given at Goodwood is a mistake. I first saw the picture at Newark, in Nottinghamshire, and my grandfather fancied it was a Claude. There are many people at Chichester who possess a number of details of these by no means forgotten Chichester worthies. George was also a poet of no inconsiderable merit, and some of his poems are extant.

Bryan's *Dictionary* mentions the three Smiths. The size of the two Downmans is 48 in. by 39 in.

Yours very faithfully,
(Rev.) J. J. LIAS
(Chancellor of Llandaff Cathedral).



(127) UNIDENTIFIED MEZZOTINT



No. II.—CARVED FRAME FOR BRONZE MIRROR USED IN JAPAN, AND PROBABLY IN CHINA ALSO
SOME EXAMPLES ARE PAINTED ON BRONZE AND GOLD, OTHERS LACQUERED IN RED



OLD LACQUER

by

EGAN MEW

SOME EXAMPLES OF PEKING
AND SOOCHOW CARVED
WORK

AMONG the lacquers prepared at such vast labour for the pleasure of Chinese princes, that carved in the coral substance long famous in Soochow has, perhaps, been put to the most varied uses. From the elaborate sceptres which were presented in enormous numbers to royal personages to the smallest and simplest box or cap-stand, no object was too

large or too small, too magnificently important and useless, or too trifling and utilitarian to be ornamented with the exquisite work of this character.

There must at one time have been numberless nameless masters of this art, which is also a craft, for in Europe—even in London—there are some thousands of fine examples in splendid condition. Of



NO. I.—SWEETMEAT BOX AND STAND INSIDE ARE THREE TRAYS AND NINE BOXES
A CHARACTERISTIC OF LATER SOOCHOW CORAL LACQUER WORK



NO. IV.—A PAIR OF BEAUTIFUL HANGING FLOWER VASES, PERFECTLY CARVED IN FINE RED LACQUER, OF THE MOST CAREFUL AND DELICATE PERIOD

course, the survival of the original work of the artist is one of the particular charms of all good lacquer. While colours fade and fly from pictures, and canvases become rotten, sculpture broken, and the most beautiful engravings perish, bronze and lacquer almost defy time and the destroying hand of man. Professor Bushell has, I think, said that Peking and Soochow have produced nothing of artistic value in this connection since the reign of the highly cultured Ch'ien Lung—late seventeenth and early eighteenth centuries, strictly 1736 to 1795—so one may suppose that many of the pieces of which we give photographs belong roughly to about two hundred years ago. This emperor had an especial love for lacquer which was beautifully carved, and his palaces soon became well furnished with a vast quantity of specimens in many more varieties than the red and black carved work with which we are for the moment dealing. In regard to the statement that the best production of carved lacquer ended with the cultivated court of

Ch'ien Lung, it is a little difficult to accept Professor Bushell's dictum, although all he has written on Chinese art is extremely valuable to the student. It is quite possible, for example, that the sweetmeat-box of the coral lacquer of Soochow, given in the first illustration, was made a little later than the great period he mentions. Yet it is an exquisite piece of work, composed of many details which do not clash nor hurt each other, and of a kind which the collector may still obtain at no great outlay—if he be lucky. At the rarely visited museum at Bethnal Green there used to be a fine loan collection of such examples, but during the long years that these articles have been appearing it has, I regret to say, been withdrawn.

The mirror frame shown in No. ii. belongs to a different class of work, more analogous to carved and painted wood than to the true lacquer, but the surface is so hard and brilliant, and its period is doubtless that of Ch'ien Lung, that it comes fitly into the present article. Evidently this type of bronze mirror,

with painted and polished or lacquered frame, was popular with the great people of the East. We have seen a fine old red example described, on good authority, as a cleverly carved sixteenth-century Chinese piece, and also, on good authority, as a mirror stand made for the Takugawa Shogun Hideyoshi (the Taiko Sama) by Sanawa, of Osaka Castle Town. Of course, the pattern is more characteristically Japanese than Chinese; but it is difficult to say who first used the design, as each nation borrowed freely from the other as the generations passed. However, the red example we have seen is probably Japanese, as Hideyoshi is said to have invaded Corea, and the banner shown in No. ii. has, in the red piece of which we speak, tied to it a Corean standard.

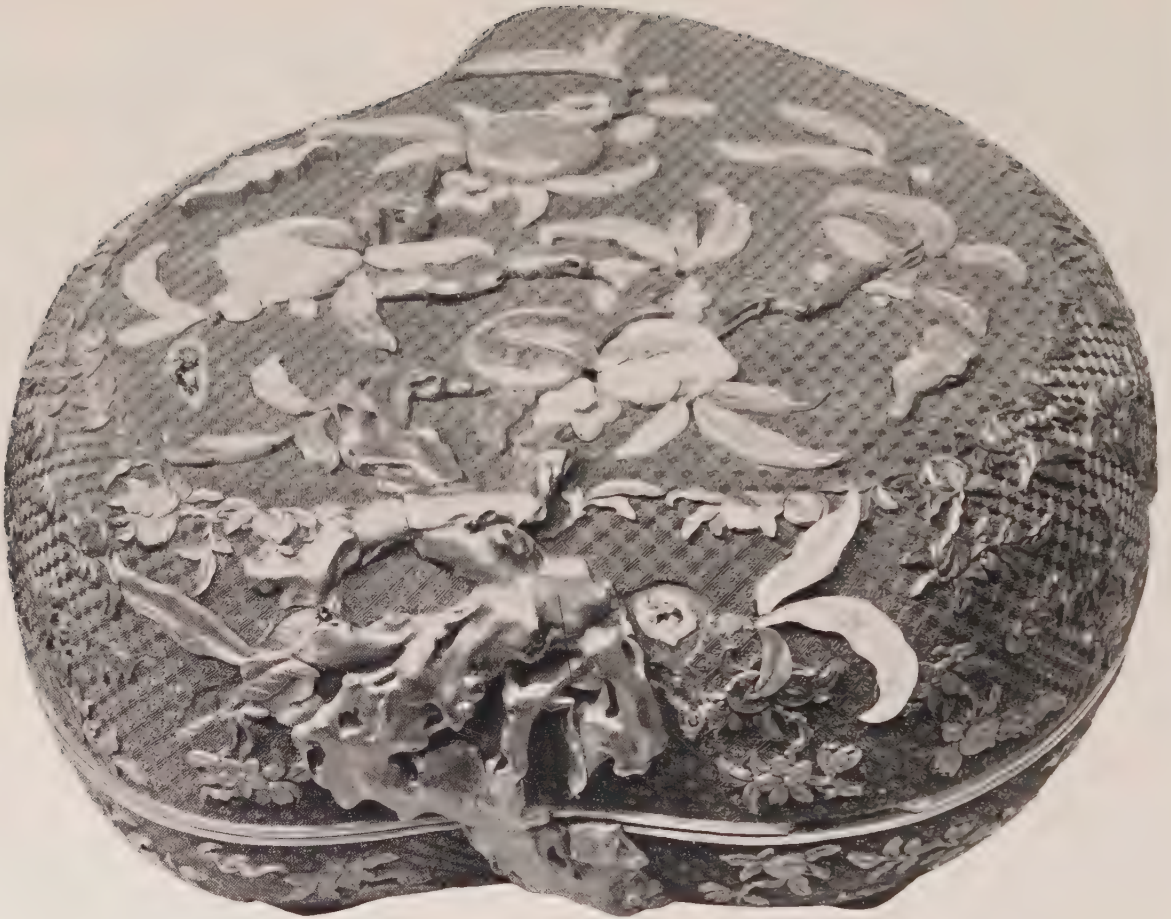
Such and such are the side issues that befall the hunter after antique lacquers; but the best of all hints in this connection is to follow your own



NO. III.—A FINE EXAMPLE OF THE CARVED RED LACQUER OF SOOCHOW, WITH ELABORATE DESIGN CARVED DEEP INTO THE LACQUER AND FINELY POLISHED, A STYLE OF WORK VERY POPULAR IN THE REIGN OF CH'IENT LUNG (1736-1795)

sense of beauty, and choose the things that you love best. Then you will doubtless become the owner of such agreeable red coral lacquer as is shown in the vase No. iii., in which many of the delicate symbols and flowers stand out against a slightly green diapered ground, or, perhaps, you may chance on two such beautiful hanging flower holders as appear in No. iv. These were found in an old house in Ireland by a friend of the writer who is an indefatigable huntress for antique Chinese arts—and a very fortunate one too.

Such an example as is shown in No. v. is one of the great victories of Soochow work under Ch'ien Lung, and was doubtless made as a complimentary gift to some personage of good taste and enormous importance. It shows a favourite device of the period, whereby all sorts of stones—jade, amethystine, quartz, lapis-lazuli, and turquoise—were carved into the design showing



NO. V.—A PRESENTATION BOX OF CARVED RED LACQUER, RICHLY ORNAMENTED WITH VARIOUS CARVED AND
 POLISHED STONES OF GREAT DECORATIVE VALUE THE FORM IS THAT OF THE FORTUNATE PEACH
 THE DETAIL THROUGHOUT IS MOST BEAUTIFUL, THE PERIOD DOUBTLESS THE LAST YEARS OF CH'EN LUNG



NO. VI. A TYPICAL LARGE SHAPED BOX OF CARVED SOOCHOW LACQUER OF EXQUISITE FINISH, COLOUR AND DESIGN



THE FISHER BOY

BY JAMES INSKIPP





NO. VII.—OBLONG BOX AND COVER OF LACQUER CARVED
IN RED AND BLACK IN LOW RELIEF



NO. IX.—BLACK AND RED LACQUER
CARVED BOX AND COVER, SHOWING
POPULAR FORM OF DECORATION



NO. X.—A STAND OF JAPANESE RED LACQUER, WHICH SHOWS HOW CLOSELY THE
NEW NATION FOLLOWED THE OLDER THE BLACK LACQUER ON THIS PIECE IS,
HOWEVER, PURELY JAPANESE IN CHARACTER



NO. XI.—A BOX OF CORAL CARVED LACQUER OF SOOCHOW, IN THE FORM OF THE BAT, THE
SYMBOL OF HAPPINESS; A BEAUTIFUL, IF LATE, SPECIMEN

Old Lacquer

symbols of happy omen, such as the peach, the bat, and flowers and fruit. It is a gorgeous example which would be difficult to find to-day, except, perhaps, in a rather crude copy. For the Chinese of the south, at least, have long awakened to the advantage of supplying the once detested European market with any quantity of poor reproductions of their best work.

But with carved lacquers you should have the supreme advantage of being on safe ground. Such specimens as those of which we give illustrations and full descriptions have taken cultured hands and brains years to bring to perfection. The gradual building up of the lacquers on a thin wooden base, the patient and skilled carving of the decoration, the final

polishing, and in some cases painting, of the detail, these things have been done without thought of time by a race to whom perfection in some particular class of work seemed far more important than life itself. Such pieces may be copied at the present time in Japan and elsewhere for the benefit of traders, and the result may be very fairly good. But the difference between antique and modern work is extremely obvious, and thus the collection of red coral carved lacquer becomes one of the very few paths which those who would form a cabinet can follow without fear and with a certitude of satisfying their sense of beauty without the constant worry of a possibly clever imitation, which his fellow-collectors will immediately recognise.



NO. VIII.—CIRCULAR BOWL AND COVER OF RED LACQUER, VERY FULLY CARVED WITH DRAGONS, FLOWERS AND ORNAMENTS ON THE TOP IS A CARVED FIGURE OF A SEATED MAN EARLY EIGHTEENTH-CENTURY WORK



Introduction to the Picture Sale Catalogue of Baron
Albert von Oppenheim's Collection in Cologne
By Dr. W. von Bode

THE collection of Baron Albert von Oppenheim, which was gathered together during the course of a long life-time, is the most comprehensive and one of the choicest private collections that Germany has produced for many years. The collector (born 13th November, 1834; died 23rd June, 1912) showed his appreciation of the favourable position of Cologne, situated as it is in the midst of the great art-markets, by making acquisitions, whenever favourable opportunities presented themselves, either in Cologne itself or Paris, Brussels, or London. The greatest authority on the subject is

going to pronounce on the antiquities, especially on the collection of Rhenish stone-work, which, in its way, is unique. Might I then once more briefly draw attention to the importance of the collection of paintings which, owing to the courtesy of the owner, has already appeared in various collections?

The gallery contains, among others of an earlier period, one of the most interesting pictures of the old Dutch school. *Saint Eligius*, by Petrus Christus, fully signed and dated 1449. It is at the same time one of the most comprehensive and attractive works of Jan van Eyck's pupil. It shows a young couple (presumably a couple of saints) in the costume of the period, in the workshop of the goldsmiths' patron



PORTRAIT OF THE PAINTER RYCKAERT
BY ANTHONY VAN DYCK IN THE OPPENHEIM COLLECTION

saint, receiving their betrothal rings. It is a picture of the times, which owes its great charm to the richness, delicacy, and faithfulness of all its details. There are also two characteristic works of Quinten Massys—the Madonna before an open landscape, a later composition, full of movement, rich in motives, and in splendid repair; and *The Two Money-changers*. The latter gave rise to an interesting controversy owing to the inscription on the book—"Le

Roy doict a Maistre Cornile de la (Chapollo)," from which the conclusion was drawn that Master Corneille de Lyon was the painter of the picture, though it bears no resemblance to the miniature-like, simple portraits of that painter. Others suggested Marinus von Romerswale as the painter, but the finicalness of his brushwork and the mannerisms found in similar pictures by the disciple of Massys are lacking. The picture is more like Massys himself as he appears in his own picture in the Louvre, entitled *The Money-changers*. Two small portraits of a young bridal couple, formerly attributed to the young Hans Holbein, are characteristic works of a Dutch contemporary, Ambrosius Benson, only lately discovered, who was influenced by Milanese masters. They are especially fine examples of his art.

The greatest Flemish masters are almost all represented. By P. P. Rubens there are, besides a broadly conceived landscape, two larger sketches, one of which is a draft of the allegorical frescoes in Whitehall, London, *The Victory of Harmony over Discord*, a work which displays the bright freshness of colouring



STUDY OF A GIRL'S HEAD BY REMBRANDT IN THE OPPENHEIM COLLECTION

and the masterly breadth of his latest period. By A. Van Dyck a coloured study of the portrait of the painter Ryckaert is especially attractive. Of the two good pictures by D. Teniers, that of the *Archers* is one of his greatest works, on account of its bright, sunny tone and light style. Besides these there is the *Family* by G. Cox, which belongs to the best works of this "lesser van Dyck," as he was rightly named, even in his own times.

The Dutch school is most fully and splendidly represented. Scarcely one of the great masters is missing. Heading the list are three pictures by Frans Hals. The almost half-length portrait of a young, pretty, stout-looking lady of Haarlem shows the refreshing freshness of comprehension, the buoyant yet charming execution, which are characteristic of this artist's middle period, especially about the year 1640. His jovial disposition, his delightful humour, appear fully in the two round pictures of laughing, fair, curly-haired boys, painted *alla prima* with great artistic perfection. Hals's contemporary, Thomas de Keyser, of Amsterdam, more dignified and painstaking than the great Haarlem master, occasionally resembles him in small-sized portraits, even in masterpieces, such as the half-length portraits of a young man and his wife in the Oppenheim Gallery; he is his equal in freshness of conception and fine treatment. De Keyser never painted more perfect nor more delightful pictures than these.

In such a collection as the Oppenheim one Rembrandt

could not be missing. The study of a young girl's head was done in the fifties, in an epoch of the artist preferred in our days to all the others. The rich colouring, the glowing tone, the deep perception, distinguish this period especially. Almost all the genre painters are represented. Gerard Terborch's *Pair of Topers* possesses in a high degree the delicate colouring and fine drawing whereby this artist excels all other Dutch masters. Jan Steen's *Temptation* is characteristic of the delightful humour peculiar to the artist. *The Three Topers*, by Adriaen van Ostade, though small in size, belongs to this artist's best work, on account of its warmth of tone, rich colouring, and exceptionally fine characterisation. But chief of all the genre paintings is *The Mother with Her Children*, by Pieter de Hooch. It belongs to his earlier, rarer period. The date (1658), besides the monogram on the picture, proves that it was painted at the same time as de Hooch's masterpieces in the National Gallery, Buckingham Palace, and other equally great works. It most nearly resembles the pictures with a similar subject in the Rycks Museum in Amsterdam, which have the same warm tones, reminding one of Maes and the same glowing reds.

A great rarity, small but extremely original, is Paulus Potter's masterpiece entitled *Herd of Swine in a Storm*, in which the artist proves himself a master in the dramatic representation of animals. It is treated in an unusually broad and effective style. A small landscape by Aelbert Cuyp portrays some cows standing in the warm glow of the evening sky.

None of Holland's great landscape painters are missing. By Jacob van Ruisdael there is *The Avenue of Beeches*, one of the rarer, simpler motives of his Dutch home, which the artist paints with equal truth and charm. The collection contains two splendid pictures by Meindert Hobbema, *The Water Mill* and the larger *Village among Trees*, both painted in the sixties, during which period he also painted his equally rare and distinguished works in the National Gallery and the Louvre. *The Bleaching-ground by Haarlem*, which, according to the catalogue, is by Jan van Kessel, is very similar to the well-known picture of the same subject by Jacob Ruisdael. The large picture of *Winter*, by Aert van der Neer, is treated in an exceptionally broad manner, and is most original and effective, from the fact of the landscape being seen through closely falling flakes of snow. The small *Interior of a Smithy* is unique in its motif, and we should never have thought it to be an Aert van der Neer but for its bearing the genuine monogram of that master. The picture proves that the talent of the ingenious artist, who has unjustly been considered as a specialist for winter and moonlight landscapes,

can master any subject. It is quite apparent that here, too, it was the various atmospheric effects which induced him to choose this subject. He succeeded admirably in reproducing the effects.

Among other portraits worth mentioning are the life-like portrait of an old lady by Cornelis Verspronck, the most able follower of Hals in portrait painting; and a very effective portrait of a richly dressed young man, which was formerly attributed to Velasquez, on account of its great and simple impression. Indeed, this stately, full-length portrait reminds one immediately of early works of Velasquez—for instance, the picture of Olivarez and of his young king. Was the brilliant artist a Spaniard, or was he of Flemish origin, and did he only come under the influence of Velasquez from having sojourned for a time in Madrid—about the year 1630, at which date the picture was presumably painted?

Besides the above-mentioned, there are in the collection other unusually good pictures, which it would take too long to mention here.

Kew has many thousands of visitors every year, yet there are few of them who have paid any attention to the parish church, that modest structure of yellow brick faced with red which stands in the centre of the Green. Kew church, however, is by no means a negligible shrine, and, as its bicentenary was officially celebrated on May 17th, it may be of interest to recall very briefly something of its history. The plot of ground upon which it stands was the gift of Queen Anne, and the church, in its original form, consisted of a nave, a north aisle, and a schoolroom. In 1805 a gallery was added, in which George III. used to worship with his family, the court occupying the body of the church. From its earliest days the church has enjoyed intimate associations with royalty. William IV., shortly before his death, provided for its enlargement, and directed two hundred free seats to be set aside for the accommodation of the poor of the parish, and of the children of the King's Free School, a bequest which is commemorated in a brass tablet in front of the royal gallery. The porch at the west end of the church was added in 1836. In 1884 the chancel was entirely rebuilt, with a mortuary chapel, which contains the remains of the Duke and Duchess of Cambridge, who were constant worshippers. The organ, which is said to have belonged to Handel, was a favourite instrument with William IV. In the churchyard is the tomb of Thomas Gainsborough, painter, a Suffolk man, who died at Kew. Zoffany, the portrait painter, and Jeremiah Meyer, whose

miniatures are still remembered, are both buried in the churchyard. Meyer's epitaph was written by Hayley:—

"Meyer! In all thy works the world will ever see

How great the loss of art in losing thee."

Kew is no longer the fashionable residential suburb which it was in the eighteenth century, but it still preserves something of its old-world charm and stateliness. And the history of Kew has been closely interwoven with that of Kew church.



LE COUP DE VENT BY PAUL POTTER IN THE OPPENHEIM COLLECTION

THE Grand Duke Ernest Ludwig of Hesse-Darmstadt, who is a great lover and patron of art (old and modern alike), has arranged a Fine Arts Loan Exhibition, which will be open from the 19th of May to the beginning of October. It comprises painting, drawings, miniatures, etc., as well as sculpture and the various handicrafts, as practised in Germany, Austria, and Switzerland during the period of 1650-1800, that is to say, from the end of the Thirty Years' War to the time of Napoleon.

A Great Fine Arts Loan Exhibition under the Patronage of His Royal Highness the Grand Duke of Hesse-Darmstadt

Many of the exhibits come from the castles of the reigning princes of the German Empire and the Emperor of Austria, and so far have never been publicly exhibited, some of them, indeed, never having been seen by any but their owners themselves and their personal guests, as most of these castles are not opened to the public. Such treasures, therefore, are

not likely to be exhibited again soon, if ever, so this is the only opportunity which the public will have of enjoying them.

From the above it will be seen that many most valuable and interesting art objects will be gathered together in Darmstadt for the time being.

Oriental Decoration

STROLLING down the quiet, old-fashioned thoroughfare of Ebury Street, how few people know that behind a quiet exterior there is quite a busy little colony of Oriental artists (each one an

adept at his own particular work), all under the direction of Mr. G. Koizumi, whose wonderful work in the restoration of old lacquer, etc., is already so well known in the West End.

In the early summer, how naturally one's thoughts turn to new decorations, both for town and country houses, and somehow this year the old artistic Chinese style seems as if it must suggest itself. What can be found in the warm days more restful and cool-looking than a finely hand-painted wall and ceiling and charming Chinese lanterns, which diffuse a mellow, subdued light during the summer evenings, and furniture in black and gold to perfectly harmonise? What a handsome combination! You have only to call and have a chat with Mr. Koizumi, who is making a speciality of the old forms of Chinese art, adapting them to the present style of decoration—beautiful, soft decorative panels, old style paintings, lacquer screens, all of which would make you fancy yourself back in the most luxurious period of artistic China.

The characteristic feature of lacquer painting is its most decorative value and lasting quality. The colours are simple and vivid, yet restfully harmonious, and as it washes without any ill-effects, it is practically everlasting.

Imagine a wall with, instead of the usual prosaic wall-paper, a lovely scene of hills, with the quaintest of little trees and houses peeping out at odd corners, lovely flowers and plants, beautiful birds and streams, and little rustic bridges. Every wall with a different scene, and yet all in harmony. All this combined with hand-painted curtains, ceilings, windows, and doors. These are a sample of the suggestions that would be made to you and carried out by Mr. Koizumi. Many of us have lying by pieces of old lacquer, or else we are collecting them at the present time. In many cases, after the passage of years, these things are in a very dilapidated condition, but the doctor for this is again Mr. G. Koizumi; in fact, for every kind of Oriental curio. His work is so beautifully done that it is impossible to see where the restoration has been made; and, in fact, one customer complained because he could not see where the work had been done.

THERE are few men, if any, who have aroused more attention in their respective spheres than the satirical philosopher Voltaire, and the lad of nineteen who, when the great French writer was at the height of his fame, carried off the Prix

**The Bust of
Voltaire, by Jean
Antoine Houdon**

de Rome. This was Jean Antoine Houdon, subsequently known to fame as the greatest sculptor of the nether half of the eighteenth century. Both were men of original genius. Though the one was pre-eminently a poet and philosopher, and the other a worker in a different sphere of art, they were both alike in being at once iconoclasts of the established order of things, yet drawing their inspiration from the old rather than the new. The work of Voltaire was as tremendous as it was various, but though the thought in it was new, its form was dictated by long-established classic models. In the same way Houdon, though the most realistic sculptor of his time, drew his inspiration from the traditions of the ancient Greeks. Throwing aside the artificial and meretricious conventions of the artists who immediately preceded him, he realised nature with an eye informed by the spirit of classical beauty and at the same time endowed with phenomenal psychological insight. It is this combination which makes the art of Houdon so great. His sculpture not merely reveals beauty of form and feature, but at the same time lays bare the inner secrets of his sitters' characters. With consummate skill he

could realise the grace of ideal womanhood, express with a sure hand the softly flowing curves of youth, yet he is greatest of all in his portraits of men and women of intellectual ability. It is thus less for his beautiful *Diana* that we remember him than for the wonderful portrait gallery he has left us of some of the greatest personages of his time. His busts of Catherine II., Prince Galitzin, D'Alembert, Prince Henry of Prussia, Rousseau, and, above all, his renderings of Voltaire, reveal their idiosyncrasies, the strength and weaknesses of their characters, almost their secret thoughts, with a fulness that has never been exceeded in sculpture.

His greatest achievement in this direction is the bust of Voltaire, a version of which forms one of the most prized treasures of the Louvre. About this, Auguste Rodin, the great French sculptor, as chronicled by his friend M. Paul Gsell, remarked: "What a marvel it is! It is the personification of malice. See! his sidelong glance seems watching some adversary. He has the pointed nose of a fox; it seems smelling out from side to side for abuses and follies. You can see it quiver! And the mouth—what a triumph! It is framed by two furrows of irony. It seems to mumble sarcasms. A cunning old gossip—that is the impression produced by this Voltaire, at once so lively, so sickly, and so masculine."

What Rodin said of the Louvre bust is equally applicable to Houdon's twin version of it, formerly in the collection of Monsieur Faure, one of the acutest connoisseurs and best-known collectors of his time, and now in the possession of Mr. Henry Ballantyne, of Walkerburn, N.B., by whose permission we publish the illustration from it. There are, it is true, some slight differences which stamp it not as a mere replica on the part of the artist, but as an independent creation. These differences, however, are not in the characterisation or expression so much as in the poise of the head. In the Ballantyne bust it is more erect than in the one at the Louvre. The expression of the face may be a little more kindly; but to all intents and purposes the revelation of character given in the two works is the same. An examination of Mr. Ballantyne's bust, which is equally sentient in its handling as the Louvre version, and equally searching in its psychographical revelation, enables one to see that though Rodin's was a true criticism, it was not a complete one. He regarded but a single aspect of the work, and this, perhaps, not its most important one. If the bust reveals the weakness of Voltaire—his less attractive trait—it also reveals his strength, showing us not merely the malicious cynic, but also the great philosopher—the man whose writings brought about that most stupendous



BUST OF VOLTAIRE

BY JEAN ANTOINE HOUDON

FRONT AND SIDE VIEWS

event in modern history, the French Revolution. Houdon renders the full power of the great domed head, the high intellectual ability shown in the projections of the forehead and the arch of the eyebrows, and the full strength of the mobile features. The other idiosyncrasies he has revealed are only a part of the man's complex character—and hardly a great part. A lesser sculptor might have given these, but it requires a consummate artist to give them fully without in any way hiding the essential greatness of the subject. One feels, on seeing the bust, that this is the real Voltaire—a man whom one would not care to cross, to be feared as an enemy, and perhaps even more feared as a friend, and yet lifted above his fellows by the nobility which comes of supreme genius.

Perhaps, incited by the example of M. Rodin, one has dilated overmuch on the psychographical side of this noble work, for though it is the mission of art to reveal character in portraiture, it is equally essential that the revelation shall be made in a beautiful manner. It is in the complete combination of these

two essentials that the art of Houdon reveals his supreme genius. He had the gift of telling everything, giving his message with every detail fully rendered, yet expressing it with a largeness of feeling and a sentient force of utterance that rendered all the detail subservient and helpful to his main conception. Thus about his work there is that sense of completeness without undue labour which is perhaps the most salient test of great art. For this power he was largely indebted to his study of classical models. Alone among the contemporaries of his youth, he grasped the idea that the spirit of Greek art cannot be recalled by a slavish imitation of archaic form, or a repetition of the mere conventionalities of style and treatment, but must be found in the application of classical ideals to the truthful realisation of contemporary life. This idea is present in all his work. The bust of Voltaire is impregnated with such a thoroughly classical feeling that it would not look out of place among the terms of the Cæsars in the British Museum, or even if put against that crowning



ONE OF A SET OF FIVE SICILIAN EMBROIDERED PANELS, OF RARE STITCHERY AND BRILLIANT COLOURING, FROM THE CONVENT OF ST. THERESA, PALERMO EACH PANEL HAS SIX MEDALLIONS, WHICH ILLUSTRATE THE LIFE OF THE SAINT
SIZES: ONE—3 FT. 3 IN. BY 7 FT. 6 IN. FOUR—3 FT. 3 IN. BY 6 FT. EACH

consummation of ancient art, the frieze of the Parthenon. This classical feeling is attained by the ordered simplicity of his composition; the lines of his sculpture being so arranged that the masses of light and shade fall with a certain rhythmic harmony, and the eye is not wearied with insignificant details being obtruded so as to form jarring notes in the music of the composition.

To most artists it is given to achieve one of two things—largeness of style, caused and promoted by the elimination of detail; or the expression of full detail, attained by laboured handling and utterly destructive of breadth. To Houdon and a few of his compeers has been left the crowning achievement of art—the presentment of full detail and the attainment of breadth of feeling in the same work.

If comparatively few women have become famous as painters of pictures, their ingenuity has found other and, possibly, more beautiful materials in which to give expression to their genius, or artistic faculty—inasmuch as silk, satin and fine linen, gold, silver and silken thread, seed-pearls and beads, are more beautiful than mere pigments and canvas, and, withal, they are more dainty to use. Out of these elements women have evolved some of the world's most valued and almost priceless treasures.

These brodered works of art, so skilfully and patiently worked long centuries ago, fill us with wonder and admiration at the fineness of the stitchery, harmony of colour, the beauty and fascination of the design, and also the imaginative power displayed in the

Sicilian Embroideries



SICILIAN EMBROIDERED PANEL



SICILIAN EMBROIDERED PANEL



SICILIAN EMBROIDERED PANEL



SICILIAN EMBROIDERED PANEL

interpretation of the subject. How we prize our own Tudor, Stuart, and Queen Anne embroideries, and what tragedies of history some of them recall!

France, Italy, Spain, and other continental countries are rich in these costly productions. The five beautiful altar frontals which are illustrated are of Sicilian origin, and they were probably embroidered in the seclusion of some monastery. For centuries past their home has been in the ancient convent of St. Theresa, which dates from the fifteenth century, and is situated in the little seaport town of Palermo. Here they were guarded by the nuns as most sacred as well as priceless treasures. The workmanship is exquisite, and is done in gold, silver, and silk threads on a rich, ivory satin ground; in parts heavily embroidered in high relief with designs of flowers and fruit. Each of these five altar frontals has six circular panels, which picture scenes in the life of St. Theresa and some of her mental visions. The colouring is wonderfully preserved, even after the lapse of two centuries.

As the initiated are aware, no work of art can leave Italy without the consent of the Italian Government. Accordingly Messrs. Debenham & Freebody had to obtain this concession before they could transfer these interesting and valuable examples of Sicilian art from the Carmelite Convent of St. Theresa in Palermo to their galleries in Wigmore Street, London, W., where they are now being exhibited.

It is not too much to say that it would be difficult to find a finer set of embroideries in Europe than these five altar frontals, four of which measure 3 ft. 3 in. by 6 ft. each, and one 3 ft. 3 in. by 7 ft. 6 in.

THERE is still an element of romance about the china pantry of the old country house. Recently, at an old-world house in Chepstow, a cupboard which had been locked up since 1840 was broken open, and a complete service of old blue Spode dinner-ware—a service for twenty-four people—perfect in every detail, was discovered. The fact that it had not been exposed to the light for over seventy years accounted for the unusual brilliance of the colouring, and, as it had never been used, the glaze was neither scratched nor dimmed. A specimen plate from this interesting service is shown in the advertisement of Kyrle Fletcher, Ltd., of Newport, Mon.

In the description of the pieces of pottery by Mr. Moorcroft, of Burslem, which were illustrated in the May number of *THE CONNOISSEUR*, no allusion was made to the peculiar technical characteristics of the Moorcroft ware. In most forms of high-grade pottery and

porcelain it is necessary to use different ingredients for the body, glaze, and coloration of a piece, with the result that each component has to be fired at a different temperature to the other, and, instead of fusing homogeneously, they really unite in a series of layers, the connection of which can be dissolved by the application of a comparatively moderate degree of intense heat. In the Moorcroft ware this system of manufacture is entirely obviated by the use of clays for colour, glazing, and body, which can be all fired at the same temperature—an excessively high one, which would cause ordinary pigments to fly and dissolve most glazes. In this way every piece of Moorcroft ware is thoroughly homogeneous, the body, glaze, and colouring being thoroughly fused. It possesses an intensely hard surface, and, except by breakage, is practically undamageable. The only objection to this method is the limitation it imposes on the colour range; but Mr. Moorcroft has succeeded by his chemical knowledge in bringing within the scope of the method a thoroughly adequate variety of beautiful hues, and his pieces, in the harmony and perfection of their chromatic arrangement, vie with any examples of modern ceramic art.

A TASTEFULLY illustrated brochure which will not only appeal to those who buy antiques, but also to those who wish to study the styles of the various periods, is that just issued by Mr. Charles Young from his new galleries at 7, Lower Seymour Street. Copiously illustrated with typical examples, well printed, and enclosed in a simple but artistically designed cover, a copy will be sent to any reader of *THE CONNOISSEUR* who will forward a visiting-card.

THE ideal which every connoisseur sets before himself is to prize those things most in which beauty and utility happily commingle, and in this direction carpets are as interesting as pottery. In the dexterity of the work, in the blending of colours, they have not less fascination. Similarly, as in other matters that appeal to the connoisseur, the authenticity of every specimen becomes of the greatest importance. It is too much to expect that every would-be buyer should be an expert, and yet there is no reason why he should allow himself to be misled. The most beautiful carpets in the world come from the East, and difficulties of obtaining the genuine article are manifold, especially in our days when there are so many imitations on the market. It behoves the buyer to go to a firm upon whose word he can absolutely rely. Such a firm is the Anglo-Caucasian Carpet Company,

of 147, Fenchurch Street. For many years this firm imported the best carpets and rugs from the East, and have established a unique position by the simple but emphatically important method of satisfying the most æsthetic tastes of customers. An authority recommends customers to buy Persian, though slightly more expensive, in preference to Turkey or any other carpets, for not only do they wear longer, but, owing to only vegetable dyes being used, the colours actually improve with age.

THE exhibition of antiques and works of art at the galleries of Messrs. Waring and Gillow (180, Oxford Street) is rather of an overwhelming nature. There are many rooms filled with tapestries, old furniture, pictures, and objects of art which rival in interest the contents of many a

museum, and illustrate most of the periods between the rise of the Italian Renaissance and the close of the eighteenth century. These are very happily arranged, so that the impression conveyed to the visitor savours less of the cold formality of a museum than the historical domesticity of a nobleman's palace in which every age and generation has left its imprint on the furniture and adornments. Many of the exhibits possess a historical interest. The small chest of drawers, which once belonged to George Washington, shows that the first President of the United States had a discerning eye in regard to furniture. It is what would be now considered as a collector's piece, finely fashioned in the early Chippendale style with bold and appropriate carving. The origin of the piece is somewhat of an enigma, and connoisseurs may divide on the question as to whether it was an importation from England, or whether America, in Washington's time, possessed a furniture-maker whose productions could fully hold their own with those of Chippendale himself. A four-post bed, formerly in the possession of the La Touche family, recalls the time when Royal Academicians did not disdain to employ their art in the decoration of domestic furniture, the panels being painted by Angelica Kauffmann, R.A., with daintily rendered classical themes. There are innumerable other interesting pieces, including many fine sets of tapestry, a complete and richly chased suit of armour of the period of the Emperor Maximilian, cases of old English and Oriental china, and articles of furniture ranging from carved Italian fifteenth-century *cassoni* to the farmhouse and country furniture of eighteenth-century England, while the work of the great English and French makers is superbly interesting.

In the modern picture gallery there is a representative

collection of water-colour drawings, mainly of Surrey, by Mr. Sutton Palmer, R.B.A. The themes generally are thoroughly congenial to the refined and delicate art of this well-known painter. With facile touch, and in pleasantly melodious colour, Mr. Palmer adequately realises the lush vegetation of the English countryside, now striking a subdued note in silver and grey, as in the atmospheric *Southdowns, near Arundel*, at other times breaking into more resonant colour, exemplified in the breezy *Surrey Common* and other moorland scenes. One of his most successful works is *A Bonnie Spot—a Slope of Leith Hills*, in which the blue flowers in the foreground are expressed with a fine regard to the colour arrangement of the entire theme. Other drawings that should be mentioned include *The Head of Loch Lomond* and *A Spring Landscape, looking towards Blackdown*.

IT is a common error to regard the late eighteenth and early nineteenth century as a period of English art, when, though there were a few great painters flourishing, the rank and file of English artists produced little or no good work. This error dies slowly. From time to time the work of painters whose names are scarcely known to the present generation appears in auction-room or exhibition, and creates a spasm of interest by possessing merit barely inferior to that attained by the master works of the greatest contemporary artists. But the incidents are speedily forgotten; and to the man in the street the only names worth remembering in connection with the establishment of British art are those of Hogarth, Gainsborough, Reynolds, and Romney in the eighteenth century, and of Lawrence and Raeburn in the early nineteenth. A younger contemporary of the two last-named artists was James Inskipp. He attained no great distinction by his work, exhibiting with sufficient frequency at the Royal Academy to show that the merit of his productions was not wholly ignored, yet never being in the running for election as a Royal Academician. The high technical achievement of this artist's picture of *The Fisher Boy*, reproduced in the present number of *THE CONNOISSEUR*, would seem to argue that, had he lived at the present day, he would have been considered one of our most distinguished artists. Inskipp's comparative neglect by his own generation is probably accounted for by the broadness of his work. The popular painters of his time were highly laboured in their execution, and Inskipp's free and fluent brushwork, not toned down by any surface finish, appeared rough and uncouth to contemporary taste. His work, as instanced by *The Fisher Boy*, is likely to make a far greater appeal to the connoisseurs of the present day than to

those of his own. The colouring is well massed, perfectly in tone, and betrays none of the spottiness or straining for meretricious brilliancy so frequently shown in early nineteenth-century work; while the bold, sentient brushwork realises in the most direct manner all that it is necessary to convey concerning the forms and textures of the subjects depicted. A complete antithesis to this treatment is the charming *Pastoral Subject*, by a French eighteenth-century artist closely inspired by Boucher. Full of a joyous vivacity in both theme and handling, it forms a typical example of the art of the period. The *Eton College from the River* is reproduced from an old English colour-print of the time when some of the best English landscape painters did not disdain to employ their talents on themes which would be now regarded as within the province of the photographer. The reproduction of *Girls on the Seashore*, from the print by Kiyónaga, represents the culmination of Japanese wood engraving printed in polychrome: Torii Kiyónaga (1742-1815), perhaps the greatest of all exponents of Japanese graphic art, bringing the process to perfection during his lifetime. In the pair *Hop Pickers* and *Gleaners*, reproduced from engravings by William Ward, after Richard Westall, one is shown a representation of English rural life of the type which the work of George Morland made so popular. Westall somewhat idealised his subjects, and rendered them with more refinement and somewhat less sincerity than Morland, but his work is always charming in its feeling of old-world atmosphere.

A FEW years since *THE CONNOISSEUR* published some articles on Thomas Barker, the painter, illustrated with reproductions. We now understand that his grandson, Mr. E. Harrison Barker, is writing a biography of this artist, who was brought into contact with many notable people of his day. There are two examples of his paintings in the National Gallery. Mr. E. Harrison Barker would be grateful for information concerning works by Thomas Barker in provincial museums and private collections. Address: Le Tréport, Seine-Inférieure, France.

THE modern connoisseur has quite emancipated himself from the old museum idea that works of art should be indiscriminately massed together and roughly arranged according to period, and demands that adequate space shall be allotted to the exhibition of every example, and that it shall be shown amidst congruous and congenial surroundings. This ideal has been attained at the Hatfield Gallery of Antiques at Goodrich House, Hatfield, once the Palace of the Bishops of Ely, and now transformed, through the enterprise of Mr. F. W. Speaight, the governor of the institution, into an unique treasure-house, in which every room is filled with beautiful pieces of antique furniture and objects of art, shown as their designers intended them to be seen.



PORTRAIT OF A LAUGHING BOY BY FRANS HALS IN THE OPPENHEIM COLLECTION



approved by H. C. 1871

With every mouth, as soon as it is full,
 The mother love now even in the soil

By William Lloyd

(HOP PICKERS.)

For the parents round each Plot,
 The happy help that grace the soil;

1871. J. & C. 1871. By R. M. Dineen, W. M. Dineen, W. M. Dineen, London.

From the print in the possession of Mr. G. W. Renham



FROM PIANO TO PIANO-PLAYER

BY GEORGE CECIL

PRIOR to the primitive form of piano from which the present—and perfect—instrument has been evolved there were various makeshifts. As far back as the tenth century the organum (an elementary method of accompanying the voice) preceded the organ, which was the earliest form of keyed instrument; and close upon it came other inventions. The virginals, which were placed upon a table, and played like a piano, followed soon after; and the clavicimbalum, furnished with eight strings, stretched from front to back over a sound-board, and four long and four short keys, complete with levers and jacks, outlined the harpsichord. The early fifteenth-century clavichord, to which the minnesingers sang, the Italian cembalo, and the spinet, which, like the virginals, was a table instrument before Carolus Harward and

other late sixteenth-century makers added legs to it, brought the evolution of the piano down to the advent of the harpsichord.

THE HARPSICHORD.

Provided with from two to four strings to each note, the case being either harp or wing shaped, the player could—by means of stops—vary the tone of the harpsichord to his liking, besides being able to increase and decrease its power. The strings were plucked by quills, and the “concord of sweet sounds” thus obtained greatly influenced the music of the period. The harpsichord, it may be noted, occupied a most important position in the theatre orchestras, the player of this indispensable instrument acting as leader. At first the Antwerp harpsichords were most

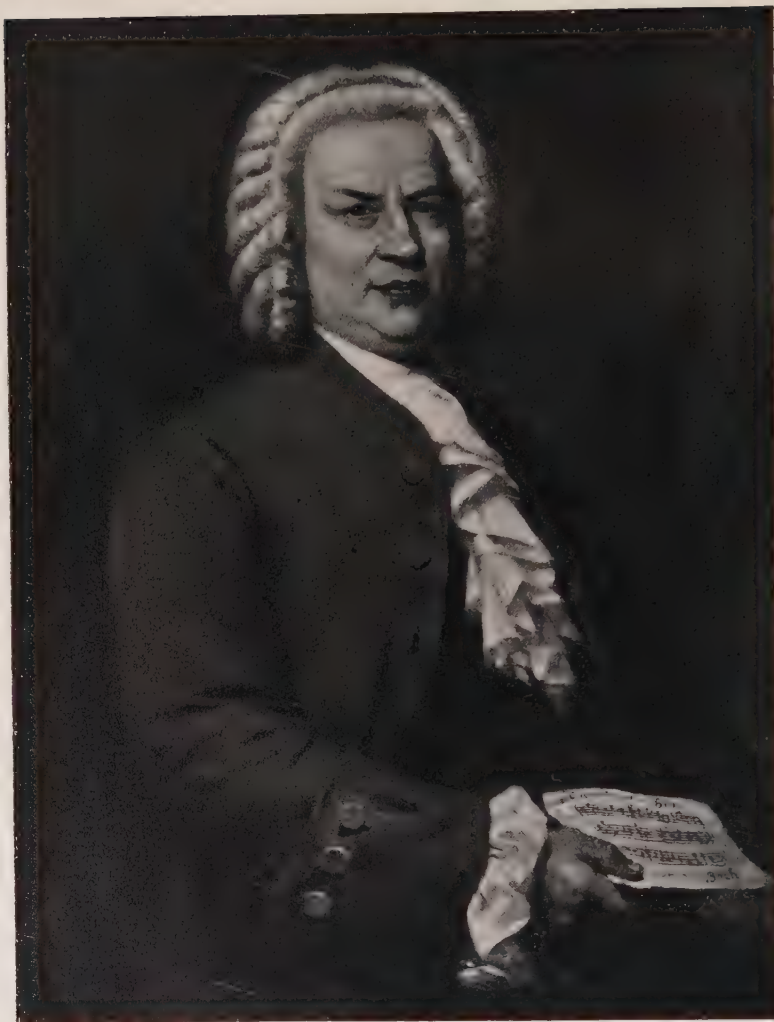


PORTRAIT OF MOZART

BY CABANE

[PHOTO BRAUN

in request; but upon the famous Tschudi settling in London — and practically becoming naturalised — the English make speedily ousted the foreign importation. Under Tschudi's skilled guidance it developed into a heavier-strung instrument, while several extrastops were added, until finally great variety of tone was secured. Two pedals were also introduced, as well as various means of obtaining a *crescendo*, one of which, the "Venetian swell," was invented by the



JOH. SEBASTIAN BACH

BY CARANE

[PHOTO BRAUN

resourceful Tschudi, or Shudi, as he preferred to call himself upon taking up his residence in England. The inventor, however, relegated the achievement to its proper place, for when—some years later—a customer ordered (through an agent) a piano with a "Venetian swell," the maker wrote: "If the gentleman who wants the grand pianoforte is not positive in having a swell, we would thank you to persuade him off it, as it is a thing that adds much to the intricacy and weight of the instrument, and is of no advantage, the forte in the grand pianoforte being designed to be made with the finger and not with the foot like the harpsichord." But the swell being insisted upon, the maker penned the following protest to the agent: "We hope you will not be offended with our declining to put a swell in future to any grand pianoforte, being convinced they deaden the tone to appearance, and being exceedingly troublesome to make, which, however, we should not mind did it answer to satisfaction."

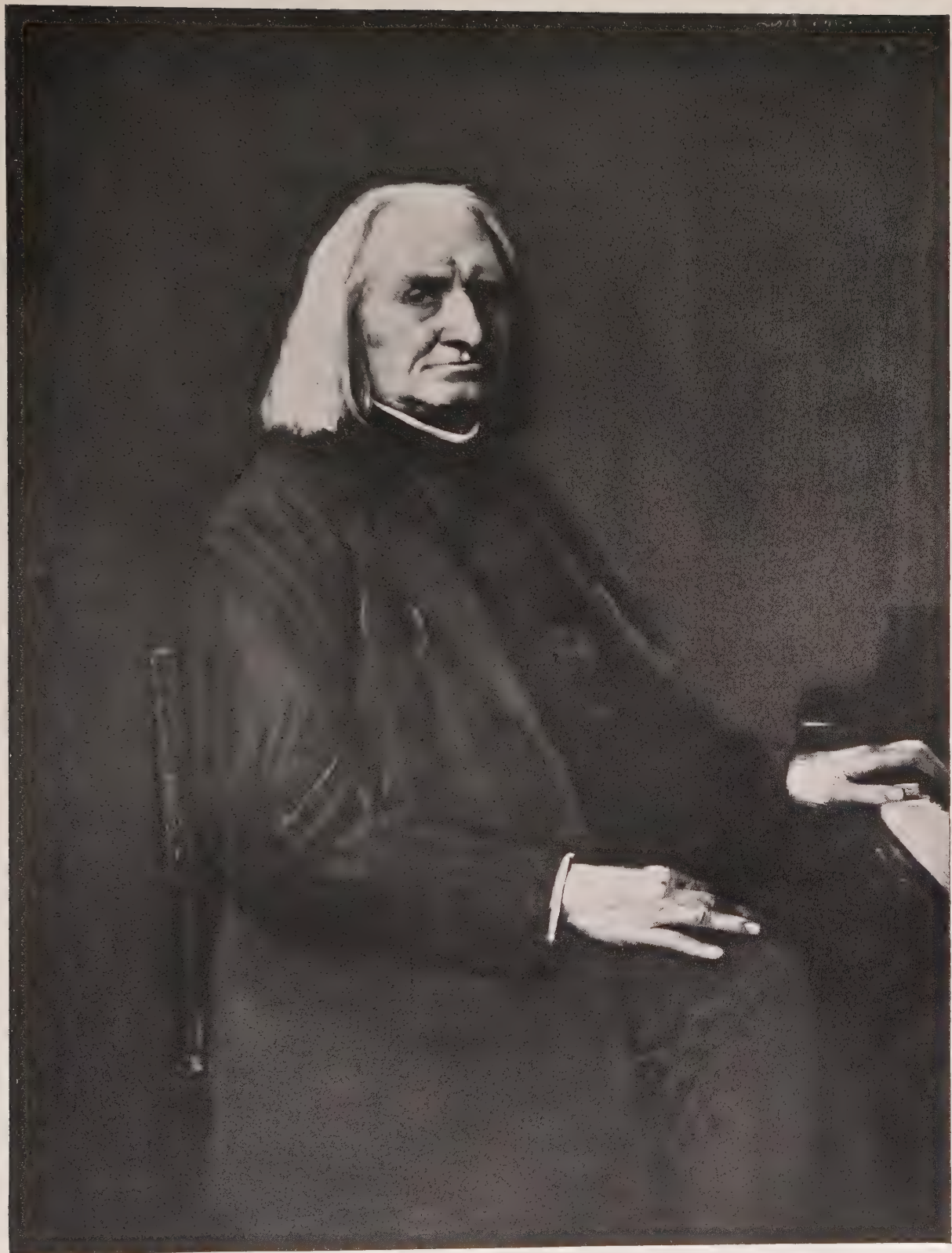
THE HANDEL-MATTHESON DUEL.

Reference has been made to the use of the harpsichord in the orchestra. In the multitudinous Handel operas, and in Mozart's "Don Giovanni" and "Le Nozze di Figaro," it accompanied the *recitativo secco*. Mattheson (Handel's contemporary) also employed the harpsichord in his "Cleopatra," a lyric work which was produced at Hamburg in 1704, with the composer as Antony, Handel being the harpsichordist—much to the satisfaction of

the audience. But Handel was not allowed to enjoy an uninterrupted triumph, for Mattheson, having expired (as Antony) upon the stage half an hour before the performance terminated, and wishing to take his junior's place in the orchestra, insisted upon ousting him. Ignoring the time-honoured rule, *seniores priores*, the younger of the two musicians continued playing; and as the instrumentalists left the building, Mattheson, who was beside himself with rage, gave his subordinate a violent box on the ear. A duel took place then and there; and a terrific thrust from the deeply offended Antony's sword being stopped by a friendly button on Handel's coat, honour was declared to be satisfied, the bellicose duellists immediately becoming excellent friends.

TSCHUDI'S PATRONS.

Tschudi numbered amongst his patrons many leading personages in the world of music, literature, and



LISZT

BY M. VON MUNKACSY

IN THE LOUVRE

[PHOTO BRAUN

art. Handel, who frequently dined with him, being regaled with German wines and dishes which were specially procured for the occasion, used an instrument of his host's manufacture, besides installing several at the King's Theatre, where he ruled as *impresario*. Handel also ordered one to be specially designed for Anna Strada del Pò, the Italian *prima donna*, who remained faithful to him in the days of his adversity. Unlike many



CHOPIN BY DELACROIX IN THE JLOUVRE [PHOTO BRAUN

women, the exemplary del Pò practised gratitude, always remembering the care which Handel took over her vocal education. The London public nicknamed her "the pig" when she made an unsuccessful *début* some years previously: but with Handel's assistance defeat was eventually converted into triumph. According to Mr. William Dale's *Tschudi, the Harpsichord Maker*, the instrument in question was discovered in Rome some years ago; and upon the name-board being removed, the following inscription was seen:—"Questo cimbalo è del Sign^a Strada, 1731, London." It also appears, states the same authority, that "dead stock"—the bugbear of the modern piano-dealer—did not trouble the fortunate Tschudi, "since he never made a harpsichord so long as he had one unsold." And as all the town, or, at all events, the innumerable wealthy *agnoscenti*, who would have nothing but the best, gave him their custom, it may be inferred that he was seldom with an "unsold" instrument on his hands. Indeed, the favoured harpsichord-maker may have been forced to keep such august purchasers

as Frederic the Great, the Empress Maria Theresa, Haydn, Gainsborough, and Reynolds, waiting longer than was convenient to them, owing to his carrying nothing in the way of "stock for immediate delivery." Yet no rival could oust him.

The length and thinness of the strings resulted in the harpsichord being frequently in need of the tuner's services, those which were in constant use requiring his attentions as often as once a week. The

quills also lasted a very little while, observes Mr. Dale, as many as eight thousand at a time being ordered by a maker of Tschudi's standing.

THE FIRST PIANO.

It is generally admitted that the first piano was made by Bartolommeo Cristofori, of Florence, who is said to have invented his "gravecembalo col Piano e Forte" in 1700, while in 1711 the Marchese Scipione Maffei gave a description of Cristofori's piano proper in the *Giornale dei letterati d'Italia*. A Cristofori instrument, dated 1720, is to be seen at the Metropolitan Museum, New York; and another, which was made six years later, figures in the Kraus Collection, Florence. About 1717 Marius, a French harpsichord-maker, and Schroeter, a German organist, devised hammer-actions, which, however, were inferior to those invented by the Florentine some time earlier; but after Stein, of Augsburg, brought out his hopper escapement in 1777, improvement moved quickly. As early as 1825, in fact, Alpheus Babcock, of Boston, invented the single-piece cast-iron frame,

From Piano to Piano-Player

and in 1859 a New York firm of piano-makers used the single-piece frame with a double overstrung scale.

AMERICAN EXAMPLES.

During the two centuries that the piano has enjoyed its vogue some extremely decorative instruments have been made to the special order of well-to-do persons, one of the most notable being the grand piano which Don Manuel de Godoy, Spain's Minister of Foreign Affairs, ordered from Tschudi's son-in-law in 1796. The instrument, which



BEETHOVEN

ARTIST UNKNOWN

IN THE LOUVRE

[PHOTO BRAUN

was of harpsichord shape, had its inlaid satinwood case designed by Sheraton; de Godoy's miniature, painted by Alexander Taylor, was included in the decorations; medallions by Wedgwood, gilt mouldings, and the Don's arms in burnished gold, completing the ornamental scheme. Several exceedingly decorative pianos were sent over to America during the early years of the nineteenth century, Clementi (who, after starting life as a pianist and composer for the piano, founded a firm of piano-makers) having made many of them. The cases were of satinwood or mahogany, plain or inlaid, the board above the keys often being charmingly painted with garlands of sweet-peas. America also rejoices in the possession of a combination piano, desk and toilet-table, which, according to Sheraton, was designed to suit the "fancifulness which seems most peculiar to the taste of females." Made about 1800, the space

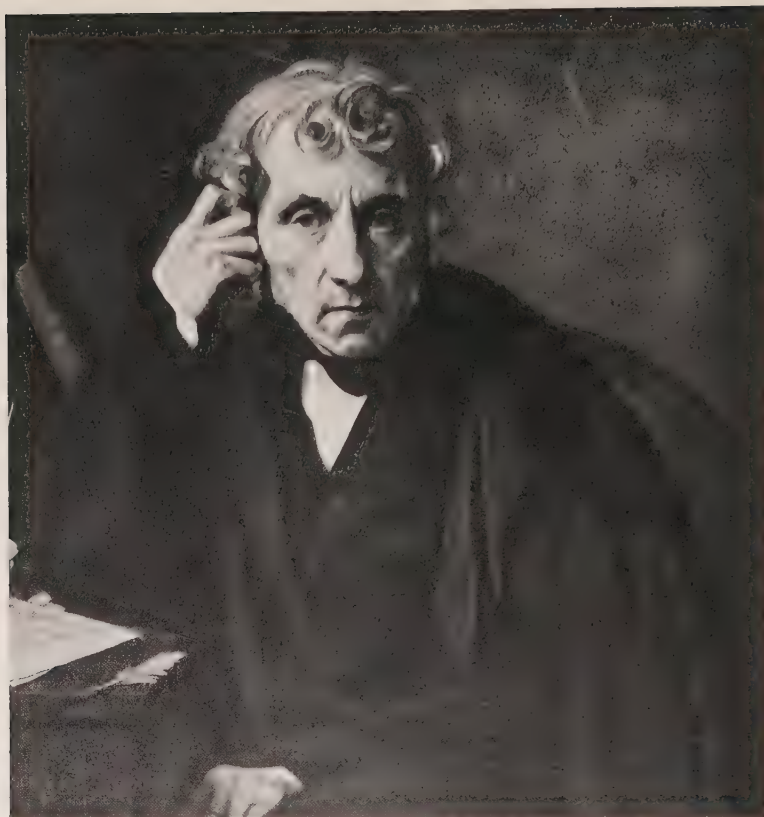
between the "works" and the cover is occupied by a tray holding writing and toilet necessities, the tray being removed when the composite piece of furniture is in use as a piano. A front panel is let down to form a writing-table; and a mirror can be adjusted at will. One finds many examples by local makers, dating from 1820 to 1835, the legs of which are most ornately carved, a lyre or a harp surmounting the pedals. A Stein harp-shaped piano, of the year 1800, has also found its way to America,

Boston being its present home. The clumsy-looking instrument is provided with no fewer than six pedals, which produce a variety of effects—including the sound given out by the triangle.

Very beautiful is the case of the little upright piano, which is supposed to have belonged to Lady Morgan, the "wild Irish girl," before it passed into the hands of an American collector. The frame is of mahogany, the lower panels of satinwood, an ebony and white holly inlay being used, while the side panels are framed in bird's-eye maple, with mahogany ovals. The case of this treasure-trove is probably by Sheraton.

PIANOS WITH MUSIC-DRAWERS.

Some of the pianos used in America at the commencement of the last century form exceedingly handsome and substantial pieces of furniture. One of



SALVADOR CHERUBINI

BY INGRES

IN THE LOUVRE

[PHOTO BRAUN

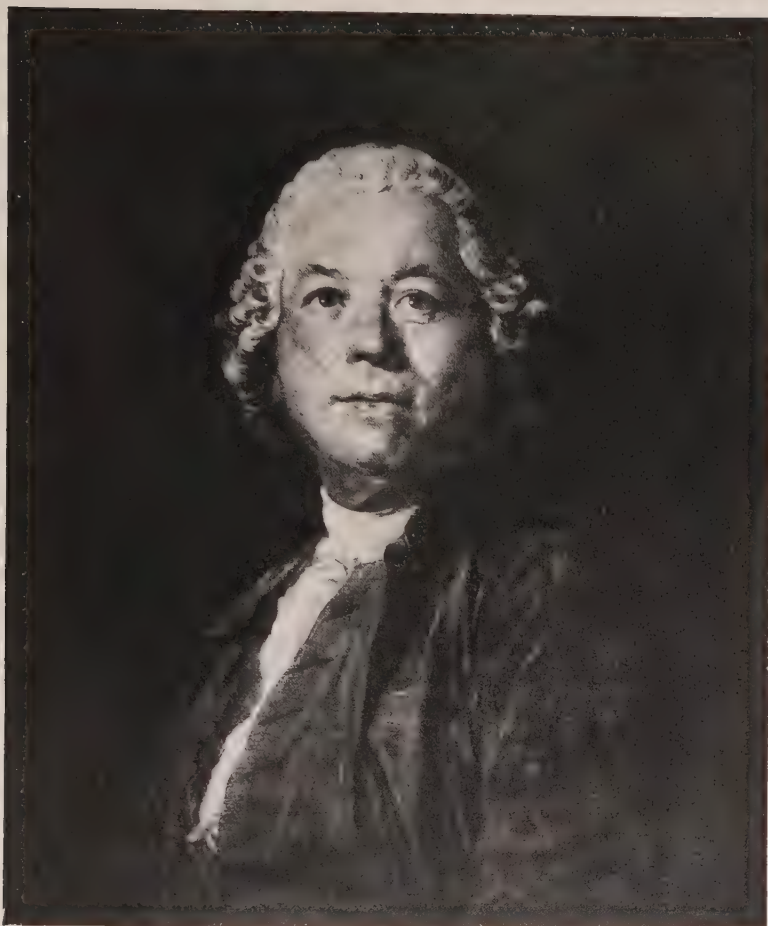
these, which was made about 1826, has a mahogany case with a brass moulding round the body, two music-drawers with brass rosette handles being placed below the keyboard, one at either side. The elaborate front legs have a square panel intricately carved and finished off with a brass beading, and the claw feet with which they terminate are of brass, as are also the sockets of the back legs. The three pedals have a support which is half wreath and half lyre; but the music-stand is simplicity itself. A very curious example of the American "table" piano is furnished by a specimen which, made in Xenia, Ohio, about 1835, is shown with much pride by its present possessor. The oblong case rests upon two solid carved legs, which are in turn supported by a table slightly smaller than the actual piano, and furnished with feet in place of legs. Only when the instrument is closed, however, does it resemble a piano.

Very imposing is the example dated 1833, and now in the possession of a New York business firm. The mahogany case is inlaid with brass; pillars with Ionic capitals form the four legs; the single pedal is attached to a harp-shaped support, and the piano is furnished with three music-drawers. Interesting, too,

is a piano which was patented by Kohn in 1840, the upper part of the instrument resembling a harp. The wooden frame on which the wires are strung is supported by a carved and gilded wooden post, while the rest of the odd-looking instrument is not unlike a sideboard, the result being somewhat freakish. The six-legged piano also had a vogue in America some eighty-four years ago, being much appreciated by those who took a pride in their homes. Lines and moulding of brass played a part in the decoration of the case, the legs, which were heavily carved, terminating in brass standards. About this period rosewood cases with mahogany lids and carved trestle-shaped supports were also the mode, the pedal being surmounted by a lyre in which a mirror was sometimes fitted.

The early eighteenth-century piano-stools, like the piano-cases, were often works of art, much skill and care being bestowed upon their carving. The feet had a wide spread, thus lending dignity to the stool, while the seat was sometimes provided with a back-rest. A particularly effective scheme of decoration consisted in the sides of the seat being carved to represent dolphins, the tails supporting the back-rail.

From Piano to Piano-Player



GLUCK

BY DUPLESSIS

[PHOTO BRAUN

THE ADVENT OF THE PIANO-PLAYER.

Some twenty years ago E. S. Votey, an inventor amongst inventors, came to the conclusion that a use might be found for the vast number of pianos which were standing neglected. All over the world the drawing-room piano remained mute for days at a stretch owing to no inmate of the house being able to play it; music was appreciated, but the family could not furnish a pianist, or, at all events, one who was sufficiently advanced to afford pleasure to the critical listener. So Votey determined to attach to the instrument a pneumatic mechanism by means of which a person knowing nothing about music could take the place of a skilled performer. His invention includes a roll of paper with notes cut in it, and in 1897 the astonishing achievement—the piano-player—was given to a wondering world. The invaluable accessory, which was first introduced in America, came as a boon and a blessing to countless possessors of pianos, for, the air-pressure necessary to operate the mechanism being secured by simply

working the treddles, music was at last “within the reach of all.”

The piano-player was not, however, immediately brought to England, nor upon the remarkable invention being placed on the market did it please everybody. The power of the tone left something to be desired; the delicate shades of expression which are the life and soul of the pianist’s art could not even be attempted, and the performance was wooden, and therefore uninteresting. The novelty, in short, appealed only to those appreciating technique more than expression—who prefer an intricate Liszt “Rhapsody” to one of Chopin’s poetic nocturnes. But a remedy was soon devised, for the invention of secondary attachments resulted in the operator being able to control power and speed, and—most important thing of all—to bring out the melody. Then came another device, by means of which notes that are unimportant may be subdued, thus enabling one to relegate them to the background intended by the composer.

The Connoisseur

THE CROWNING TRIUMPH.

At this period in the history of the conquering piano-player, it was thought that the last word had been uttered. A very agreeable surprise, however, was sprung on the musical world, for the greatest pianists indicated on the rolls their individual interpretations, which (thanks to a singularly ingenious contrivance) may be reproduced by a person literally knowing nothing about music. Those who are unable to play a five-finger exercise to the teacher's satisfaction can—on the piano-player—successfully wrestle with the most difficult composition in the *répertoire*, while the soulless school-girl is able to interpret Chopin

after the inimitable manner of the one and only de Pachmann. Paderewski, Carreño, Bauer, Godowski, Sauer, and other *virtuosi* have enhanced the value of various rolls in a similar fashion.

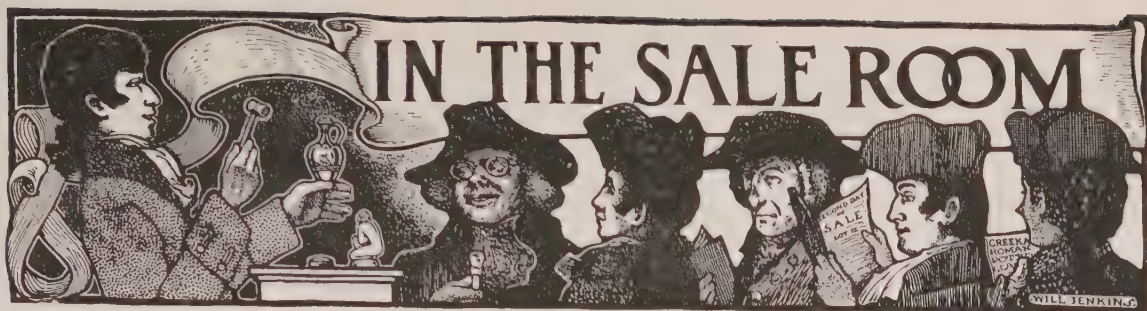
It may be said of the piano-player's latest improvements that human inventiveness can go no further. When a far-seeing maker, believing that the sale would be larger could the mechanism be hidden from sight, enclosed the "works" within the case of the piano, he was acclaimed as a modern magician—a master of the "vanishing trick." But the real triumph of the piano-player was reached upon life-like playing being made possible.



GRETRY

BY ISAHEY

[PHOTO BRAUN



THE Easter holidays considerably shortened the tale of auctions during April, and made what is usually one

of the busiest months during the sale season one of the quietest. The first sale of importance was the dispersal at Messrs. Christie's of a collection of important primitive pictures belonging to the late Earl of Ellenborough;



some ancient and modern works, the property of Arthur Maitland Wilson, Esq., removed from Stowlangtoft Hall, Bury St. Edmunds; and some old pictures and pastels from various sources.

Mr. Wilson's properties formed the first portion of the sale. The most noteworthy item was provided by a fine example of Solomon van Ruysdael, *The Landing Stage*, 43 in. by 60 in., signed with initials, and dated 1661. This work, in realising £1,837 10s., equalled the record made last year for an example of this artist, and forms an apt illustration of how the prices for many artists who were considered until lately as secondary masters are appreciating. Two J. Van Goyens, *A View of Rhein-on-the-Ems*, on panel, 25½ in. by 37½ in., signed with initials, and dated 1644, and *A View of the Valkenhof at Nimeguen*, 31½ in. by 47 in., also initialled and dated 1639, made £892 10s. and £252 respectively. Mr. Wilson's other foreign pictures only brought small amounts, but his English works included: J. M. W. Turner, R.A., *A View on the Brent, near Brentford*, 14¾ in. by 27 in., £420; G. Morland, *A Hilly Coast Scene*, containing several figures, a white horse and a dog, 39 in. by 56 in., signed and dated 1792, £262 10s.; and T. S. Cooper, R.A., 1867, *A Cow and Three Sheep on the Bank of a River*, 36 in. by 29½ in., £81 18s.

It was the Prince Consort who largely promoted the English taste for the works of the Primitives; and it is largely owing to his counsel and assistance that they are so well represented in the National Gallery. It was on his advice that the important collection of Herr Krüger, of Minden, was purchased in 1854. How largely the values of these early masters have appreciated since then was instanced by the price realised by one of Lord Ellenborough's pictures, *The Portrait of the Emperor Maximilian I.*, on panel, 29½ in. by 23½ in., which made £283 10s., against £4 4s. at the Northwick sale in 1859.

This, however, was by no means the most important example. The highest price (£2,625) realised by any individual item in the collection was obtained for a panel, 53½ in. by 25½ in., representing *The Death of a Saint*, with various scenes in his life, catalogued as of the school of Simon Marmion, a painter whose work is so rare that no picture can be definitely proved to have been painted by him. The next highest figure attained by Lord Ellenborough's pictures was that brought by a pleasing example of Jerom Bosch, *The Adoration of the Magi*, on panel, 29½ in. by 21¾ in., which made £2,205. Other items included the following:—Paris Bordone, *Portrait of a Gentleman*, 26 in. by 24 in., £504; Lucas Cranach, *Melancholia*, on panel, 19 in. by 28½ in., signed with cypher and dated 1533, £892 10s.; H. Holbein, *Portrait of a Gentleman*, in black dress and cap, holding a book, on panel, circular, 7¾ in. diam., £162 15s.; Peter de Hooghe, *A Musical Party*, 22 in. by 26 in., No. 144 in Dr. Hofstede de Groot's catalogue, £315; H. Krell, *The Elector of Saxony and his Suite*, on panel, 25½ in. by 30½ in., £189; the Master of the Death of the Virgin, *Portrait of a Lady*, in black and grey dress, with white linen undersleeves, on panel, 16¼ in. by 13¼ in., £1,832 10s., and *Portrait of a Gentleman*, on panel, 16¼ in. by 13¼ in., £294; the Master of the Legend of Saint Lucy, *Scenes from the Life of Saint Barbara*, on panel, 28½ in. by 47¾ in., £283 10s.; D. Mytens, *Portrait of a Child*, in embroidered dress with white ruff and feather, on panel, 42 in. by 26 in., £168; and School of Hans Memling, *The Madonna and Child Enthroned*, on panel, 29½ in. by 19¾ in., £1,522 10s.

Among the odd properties George Romney's *Portrait of Miss Mary Ruck*, only daughter of George Ruck, Esq., of Swyncombe, and who married — Benjamin, Esq., M.P., oval, 28¾ in. by 23¾ in., made £3,150. The Bishop of London's Fund obtained a windfall from the sale of the *Portrait of the Rev. William Stevens, D.D.*, 49½ in. by 39½ in., by Thomas Gainsborough, which was disposed of for its benefit, and made £997. Another English work, *The Little Gardener*, a portrait of a young girl in a white dress pushing a toy-barrow, 49½ in. by 39 in., by J. S. Copley, also just failed to attain the dignity of four figures, making £945. Other English pictures included the following:—Sir J. Reynolds, *Portrait of Admiral Swainton*, in grey coat, 28 in. by 23½ in., £136 10s.; G. Romney, *Portrait of John Honywood, Esq.*, in blue coat with red facings, 29 in. by 24 in., £336; N. Dance, *Portrait of David Garrick*, in claret-coloured coat, white vest, black breeches, and white stockings, 92 in. by

56½ in., £126; George Vincent, *The Travelling Tinker*, a peasant with donkey and cows crossing a stream, 40 in. by 50 in., £189; G. Morland, *Contentment*, 25 in. by 30 in., £157 10s.; Sir H. Raeburn, *Portrait of a Gentleman*, in grey coat with white stock, powdered hair, 29 in. by 24½ in., £567; and Sir Joshua Reynolds, *Portrait of John, second Earl of Upper Ossory*, in dark coat trimmed with gold braid, crimson vest and stock, 49 in. by 39½ in., £840.

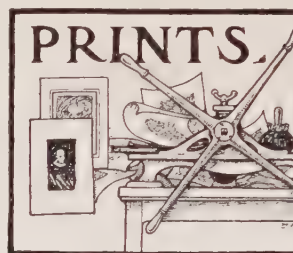
The pictures by foreign masters included: Giovanni Bellini, *The Madonna and Child with Saints*, on panel, 12¼ in. by 15½ in., £714, against £430 at Lord Dudley's sale in 1892; Rembrandt, *Head of an Old Man*, a small panel, only 6 in. by 4½ in., £861; Van Goyen, *A River Scene*, with buildings, boats and figures, on panel, 15¼ in. by 20¼ in., £152; Juriaen Ovens, *Portrait of a Cavalier*, with page, horse, and dog, 75 in. by 48 in., £152 5s., and *Portrait of a Lady*, with her son and daughter, seated in landscape, 75 in. by 48 in., £315; G. van Honthorst, *Portraits of a Lady and Gentleman*, a pair, signed and dated 1645, each in ovals, on panel, 28½ in. by 22½ in., £220; and F. Hals, *A Flute Player*, on panel, 16½ in. by 13¼ in., £504. A picture of the *Family of George Pitt, Esq.*, containing a group of five people, 47 in. by 59½ in., catalogued as of the Early English School, and sold by order of the executors of the late C. E. Newton-Robinson, Esq., made £462. The same gentleman's collection of ancient and modern drawings were sold by Messrs. Christie on April 6th. It included very few examples of importance, the highest prices being realised by the following:—Perugino, *A Shepherd Kneeling*, in bistre, heightened by white, £39 18s.; S. D. Lindmayor, *A Guild Supper*, twenty-nine gentlemen seated round table, signed and dated 1584, in Indian ink, 8¼ in. by 13¾ in., £30 9s.; Jerome Bosch, *A Study of Grotesque Figures*, sepia, £39 18s.; N. Maes, *A Woman Sleeping*, in red chalk, £42; T. Gainsborough, R.A., *A Coast Scene*, with shipping and figures, in sepia wash, 10¼ in. by 14 in., £58 16s.; Claude Lorraine, *A Walled Garden with Trees*, pen and sepia wash, 8½ in. by 6 in., £44 2s.; and Samuel Palmer, *Autumn*, 7½ in. by 16¾ in., £39 18s.

Messrs. Christie's other sales held during the month are hardly worth separate description; that of April 20th included only one item which attained the dignity of three figures, viz., a panel of *The Madonna and Child*, 12 in. by 8¾ in., ascribed to Perugino, which made £120 15s. The sale of miscellaneous properties four days later was hardly more prolific. The following were the best prices attained:—A. van Utrecht, *Dead Rabbit, Partridge, Mallard, and Still-Life on a Table*, on panel, 24½ in. by 26½ in., £105; J. Opie, R.A., *Portrait of a Boy*, in grey coat and high hat, with fishing-rod, 29½ in. by 24½ in., £210; A. Canaletto, *A Church in Venice*, with figures, 12 in. by 16½ in., £105; and G. Morland, *A Coast Scene*, with fishermen landing cargo from a yacht, 19½ in. by 26 in., £99 15s.

The sale of the remaining works of J. H. F. Bacon, Esq., A.R.A., deceased, sold by order of the executors, only served to emphasise the difficulty of obtaining adequate prices for the works of a modern artist when a

large number are placed upon the market at the same time. The highest prices realised included *The Dancing Lesson*, 39½ in. by 49½ in., £52 10s.; *Suscipe me, Domine!* 63 in. by 83 in., exhibited at the Royal Academy, 1895, £32 11s.; and *At the Play: Débutantes*, 86½ in. by 66 in., exhibited at the Royal Academy, 1909, £32 11s. Many of the less highly finished studies by the late artist were practically given away. In the same sale *Sophy Baddeley at the Pantheon*, 30 in. by 48 in., by A. C. Gow, R.A., 1875, made £152 5s.; and *Waiting for the Procession*, 36 in. by 63 in., by H. S. Marks, R.A., 1872, £73 10s.

ONLY two sales of engravings occurred during April at Messrs. Christie's. The first, held on April 2nd, which



included numerous properties, was very miscellaneous in character, the most noteworthy features being some sporting prints and others in colour, and a few mezzotints. Among the latter, *The Duchess of Devonshire*, after Gainsborough, by

W. Barney, proof, with title in open letters, and untrimmed margin, brought £451 10s.; *The Earl of Sunderland and Lord Charles Spencer*, after Cosway, by the same, open letter proof, with untrimmed margin, £94 10s.; and *Sir Arthur Wellesley*, after Hoppner, by the same, and in the same state, £22 1s.

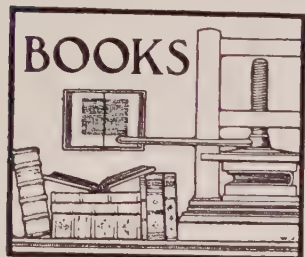
Of the prints in colour, the pair, *Mrs. Siddons and Miss Farren*, after Downman, by P. W. Tomkins and Collier, made £110; *Design* (Miss Johnson), after Sir J. Reynolds, by J. Grozer, £102 18s.; *The Itinerant Potters*, by J. Whessell, before publisher's name, £63; *Milk-below, Maids*, after Wheatley, by Schiavonetti, £68; *Scarlet Strawberries*, after the same, by Vendramini, £27 6s.; *The Citizen's Retreat*, after J. Ward, by W. Ward, £102 18s.; *John Corbet and his Foxhounds*, after T. Weaver, by R. Woodman, £54 12s.; *The Bilsden Coplow Day*, after C. Loraine Smith, by F. Jukes, aquatint, £54 12s.; *The Quorn Hunt*, after H. Alken, by F. C. Lewis, a set of eight, £168; and *The Derby Sweepstakes*, after Sartorius, by Edy, aquatint, £31 10s.

In the sale of engravings of the Old English School held at the King Street rooms on April 21st, the prices generally ranged low; the only ones worthy of being chronicled were *Lord Robert Manners*, after Sir J. Reynolds, by W. Dickinson, first state, £42; *The Countess of Aylesford*, after the same, by Valentine Green, second state, £70; *Miss Jacobs*, after the same, by J. Spilsbury, first state, before any letters, £105; *Dancing Dogs*, after Morland, by T. Gaugain, printed in colours, £141 15s.; *The Farmer's Stable*, after Morland, by W. Ward, printed in colours, £75 12s.; and thirteen hunting reproductions after John Leech, in colours, including *Come hup! I say, No Consequence*, etc., £47 5s.

On April 17th Messrs. Puttick & Simpson held a sale

which, though of general interest, contained no items of special importance.

THE three days' sale of books, illuminated and other manuscripts, held by Messrs. Sotheby on April 6th, 7th, and 8th, which realised



a total of £6,829 15s., was chiefly noteworthy on account of the interesting series of Thackeray relics it contained, the property of Lady Ritchie. The first item was a 4to vol. containing the author's notes for the *Four*

Georges. It comprised about 13½ pp. in Thackeray's own autograph and 80 pp. in the handwriting of his amanuensis, with several pages of American addresses. The book contained much interesting memoranda on eighteenth-century matters, besides 2 pp. of notes on the manners and events of the latter half of the fourteenth century, no doubt taken for the novel which Thackeray, as he told Motley, intended to write on the reign of Henry IV., introducing the ancestors of all his imaginary families. This interesting relic made £305. A fragment of a 4¾ pp. folio of an unpublished autograph MS. of Thackeray, describing his travels to Rotterdam and Antwerp, brought £85, and his original sketches to illustrate *A Journey from Cornhill to Cairo*, £400. These included about 30 drawings in colour or tinted, and about 45 in pencil and pen-and-ink, with several fragments of autograph MS. The last item was the most interesting of the series, comprising as it did the whole of the surviving correspondence from Thackeray to Edward FitzGerald of "Omar Khayyâm" fame, as well as numerous drawings (some of them illustrations, and others humorous sketches) which Thackeray sent to his friend. To our present ideas it appears a sad pity that FitzGerald, influenced by the standard of reticence concerning private affairs which prevailed in his days, cut out all the more intimate passages from the letters before having them bound in a quarto volume, and bequeathing them to Lady Ritchie. If it had not been for this strenuous censorship the volume might have been worth thousands of pounds instead of the £730 for which it was ultimately knocked down.

Turning to the other lots in the sale, a French *Horæ* of about 1450, illuminated on vellum and adorned with painted and illuminated miniatures, 180 ll., 15 lines to a page, 7½ in. by 5¼ in., made £120; H. Alken, *National Sports of Great Britain*, containing engraved coloured title and 50 coloured plates, 1825, folio, mor., g.e., £50; a 14th-century illuminated MS. on vellum of *Le Roman de la Rose*, 147 ll., 11¼ in. by 8 in., and containing hundreds of illuminated capitals and several miniatures, old mor., £141; and an Italian 15th-century missal illuminated on vellum, and containing a very elaborate full-page painting of The Trinity and numerous other ornamented initials, 286 ll., 9¾ in. by 6½ in., sm. fol.,

mor., gilt, g.e., £100. Among several Shakespearian items were included the rare quarto edition of *Romeo and Juliet*, printed by R. Young in 1637—this is the last of the old 4to editions—a fine copy bound by Riviere, mor., t.e.g., £60; the 1619 quarto of *Parts II. and III. of Henry VI.*, the first edition in which they were issued together, sm. 4to, London, n.d., bound by D. L. Clements Efte, mor., g.e., £50; and the first edition of *The Two Noble Kinsmen*, sm. 4to, 1634, mor., g.e., £38; *An Indulgence of Pope Innocent VIII.*, printed by Wynkin de Worde in 1498, brought £69; and another copy, differently set up, £65. These two publications are of special interest, as no other copies are known, and they are printed, with the exception of the first four words, entirely in Caxton's type 7, the rarest of all 15th-century English types, only previously known to exist in three works.

The first edition of Samuel Richardson's *Pamela*, 4 vols., 4to, 1741-2, orig. cf., last leaf in Vol. II. defective, made £46; Charles Lever, *A Rent in a Cloud*, 4to, 1st ed., n.d. (it was issued January 5th, 1869), clth., ½ roan, gt., as issued, £21; Rudyard Kipling, *Writings in Prose and Verse, Edition de luxe*, 27 vols., 8vo, 1897-1913, as issued, £29 5s.; a first edition of Shelley's *Queen Mab*, 8vo, 1813, ½ cf., a fine copy with edges entirely uncut, £100; Richard Lovelace, *Poems*, 8vo, 1st ed., T. Harper, 1649, 18th century, cf. gt., £41; and Charles Dickens, *A Christmas Carol*, with illustrations by John Leech, 8vo, 1844, orig. clth., g.e., £25. This was one of the experimental copies printed for Dickens, the title-page being in red and green instead of the red and blue ultimately adopted. Though dated 1844, these copies were printed either in November or December, 1843.

A presentation copy of the first edition of *Childe Harold's Pilgrimage*—the first two cantos only—4to, 1812, rus., glt. back, marbled edges, with an inscription in Byron's autograph to his friend, W. J. Bankes, made £56; a copy of S. Daniel's *The First Fowre Books of the Civil Wars between the Houses of Lancaster and York*, 4to, 1595, orig. vel., brought £41. This copy belonged to what is generally considered the 2nd edition, and was interesting by reason of the presence of two blank leaves and a fragment of a third, undescribed in the Huth, Hoe, or Grolier Club collations; beyond a rust-hole in leaf 2 and a small piece torn from the margin of leaf 17, the copy was in excellent condition. Robert Green's *Euphues: his Censure to Philatus*, 4to, 1587, 1st ed., mor., antique, one of the three copies known, realised £100. One of the other two copies is in the British Museum, while the second brought £200 at the Huth sale last year. It was not known that the present copy existed when the latter was purchased. Ten of Chapman's Plays in the original editions with a duplicate of one in the second, bound up in 2 vols., 4to, old cf., sold for £100; and the first edition of Defoe's *Robinson Crusoe*, 2 vols., 8vo, 1719, contemporary cf., 1st vol. sides only, with mor. case, £85; and a pencil portrait of *George Eliot* by Samuel Lawrence, 1860, acquired by John Blackwood in that year, £6c.

The first portion of the collections of the late Mr.

J. E. Hodgkin, sold by Messrs. Sotheby, Wilkinson and Hodge, was confined to autograph letters and historical documents, some of which were of exceptional interest. The most attractive lot proved to be a letter in Italian, 1 p., folio, from Lucretia Borgia, dated January 14th, 1502, to her brother-in-law, Cardinal D'Este, thanking him for his advice and a necklace he had sent her which "happened to arrive at a most opportune and necessary moment." This letter, which bore the writer's signature and seal, changed hands at £245. A letter, 1 p., folio, from Mary Queen of Scots to the Count Rheingrave, respecting the restitution of Harve de Grace, dated Stirling, 21st September, 1563, and subscribed and signed "Votre bien bonne amie, Marie R.," brought £100; and a letter regarding the proclamation of the war with France, 1 p., folio, from her unfortunate namesake, Mary I. of England, dated June 2nd, 1557, to the Earl of Shrewsbury, and headed with the Queen's signature, made just half this sum. Elizabeth was represented by her royal sign-manual on a letter, 1 p., oblong, folio, July 28th, 1602, asking the High Sheriff of Warwickshire to despatch forty men to Ireland to assist in quelling the insurrection there. This brought £32. An autograph letter, in French, 1 p., folio, Greenwich, August 14th, 1514, to Margaret of Austria, from Sir Thomas Boleyn, asking her to allow his daughter "la petite boulain" to return to him, brought £47. The daughter referred to was probably Anne, the future queen of Henry VIII. Other autographs included a letter in French to the Duke of Burgundy, slightly cut, signed by Edward IV., £35; a letter from Henry VIII., 1 p., folio, having reference to Sir Thomas Boleyn, with autograph subscription and signature, £30; a letter, 7 pp., folio (said to have been found on the battle-field of Mühlberg, 1547), bearing the signatures of Melancthon and eleven other noted Reformers, £32; one, 1 p., folio, signed by Queen Catherine de Medici, having reference to the return of Mary Queen of Scots to Scotland, £50; one of Marguerite de Valois to her husband, Henry IV. of France, 1 full p., folio, bearing her monogram and signature, £21; an interesting holograph letter, s., 2 pp., folio, Richmond, November 8th, 1581, from François Duc d'Alençon to his brother, Henry III. of France, asking him to send 50,000 crowns to enable him to prosecute his suit with the Queen of England, £40 10s.; another from Lady Arabella Stuart, 1 p., 4to, February 8th, 1587, to the Countess of Shrewsbury, £35; another of Inigo Jones, s., 1 full p., folio, July 15th, 1620, in relation to the building of the Banqueting House, Whitehall, £46; a long holograph letter from Samuel Pepys, s., 2 pp., folio, Trinity House, February 7th, 1672, to Sir R. Browne, with reply in Browne's autograph on same sheet, £24 10s.; an autograph letter, s., 1 p., folio, June 25th, 1680, to Pepys from John Evelyn, £20; and the sign-manual of Oliver Cromwell, 1 p., folio, September 18th, 1656, having reference to Nova Scotia, £49.

Other interesting lots included a contemporary copy of the Magna Charta, showing a considerable number of slight textual variations from the original, and dated

June 16th instead of June 15th, £50; a lot of five Eton College bills—probably the earliest extant—being the accounts of the school expenses of Con O'Neill, son of Hugh O'Neill, son of the famous Earl of Tyrone, at Eton, 1615, '17, '18, and '19. The fee for tuition seems to have been uniformly £1 per term. The diet for the boy was normally about £3 11s. 6d., and £3 6s. for his attendant. The Ostess (? bedmaker) had £1 16s. 8d., while paper, ink, and pens only cost a few pence a term. This lot was not dear for £35. A large collection of MS., autograph letters, documents, engravings, books, etc., relating to that celebrated personage, the Chevalier d'Éon, who posed alternately as a man or a woman, and puzzled some of the acutest individuals in Europe concerning his sex, brought £170.

At a sale held at Messrs. Puttick's on April 2nd an autograph letter, s., 1 full p., folio, of Robert Devereux, Earl of Essex, to Henri IV. of France, brought £18; one of Sir Walter Scott, 3½ pp., 4to, to Croker, Jan. 5th, 1823, £10 15s.; and a holograph MS. of W. M. Thackeray, 1¼ pp., 8vo, of six verses of the "Plimco Pavillion," with an original drawing by the author on the reverse of the full page, brought £13.

ON April 6th Messrs. Christie disposed of the objects of art belonging to Mrs. T. G. Arthur, and furniture,

Furniture,	porcelain, etc., from various other sources.
Objects of	The following were among the principal
Art, etc.	items:—a slip-ware two-handled bowl, decorated with initials and dated 1724, £26 5s.; a Nankin dish, painted with flowers and birds, 21½ in. diam., £42; an iron corn measure, 1671, 19 in. diam., 10½ in. high, £23 2s.; a set of Spanish early 17th century embroidered hangings, 4 panels, each about 20 in. high and 60 in. wide, and a cornice, 9 in. deep by 18 ft. 9 in. long, £157 10s.; a pair of agate ware vases by Wedgwood and Bentley, modelled with laurel festoons in white and satyr-head handles, 11¼ in. high, and a third, 12¼ in. high, £39 18s.; a pair of English lacquer cabinets, decorated with Chinese landscapes, figures and birds in black and gold, slightly heightened with red, 76 in. high by 44 in. wide, £115 10s.; and a Dutch small settee, with high back, on walnut cabriole feet, 4 ft. 6 in. wide, £75 12s.

At a sale held by the same firm on April 23rd, a Louis XV. cabinet, the panels inlaid in marqueterie of various woods on tulipwood ground in kingwood borders, the centre mounted with a chased ormolú appliqué, and with an open gallery round the top, 54 in. wide, 36 in. high, made £420; a Derby dessert service of 51 pieces, painted with wreaths of flowers and birds in striped dark blue and gold borders, £99 15s.; a Derby dinner service of 168 pieces, painted with flowers in colours in dark blue borders, gilt, with foliage, and with white and gold gadrooned edges, £168; and a Régence commode, with shaped front and two drawers, veneered, with panels of tulipwood in kingwood borders, richly mounted in ormolú, and surmounted by a fleur-de-pêche marble slab, 56 in. wide, £630.



GIRLS ON THE SEA SHORE

BY KIYÓNAGA

From the "History of Japanese Colour Prints," by W. Von. Seidlitz (Heinemann)





AN average exhibition, not distinguished by any works of extraordinary merit, or possessing the attractiveness of ultra-sensationalism, but containing a larger proportion than usual of pictures marked by a thorough sincerity of intention and technique—such may be given as the first impression of this year's Royal Academy. The greatest changes are in connection with the hanging. In Gallery IV. only about two-thirds as many pictures as usual have been placed. It would be idle to say that the gallery does not look exceedingly well under the new conditions; but its good effect may be more probably ascribed to the judicious arrangement of its contents in tonal harmony with each other, than to the less full

The Royal Academy Oil Paintings

utilisation of its wall-space. The former phase of the innovation may be commended; but hardly the latter. A practice which, if extended to the other rooms of Burlington House, would reduce the number of works annually on exhibition by about a third, would press very heavily on outside artists—more especially on that numerous body who produce good work without ever rising to greatness, and to whom being hung in the Academy often makes the difference between a successful year and a bad one. It is practically wholly from this class, and the young men from whom the great painters of the next generation will be recruited, that the economised space would have to be taken. To shut them out would largely destroy the present representative character of the



"OPHELIA"

BY STEPHEN REID, R.B.A.

EXHIBITED AT THE ROYAL ACADEMY, 1914

exhibition. As the one free market in the country open to all work of sufficient merit, without fee or commission, the Academy fulfils a national function, and anything which tends to limit its utility in this direction is to be deprecated. The other innovations should command general approval. These consist of the transfer of the water-colours, black-and-white examples, and miniatures from the two south rooms to Galleries X. and XI., thus bringing them from a backwater through which the general stream of the public never passed into the main thoroughfare of the exhibition. At the private view the oil pictures which filled the two vacated rooms were somewhat neglected; but while the public in a little time will find their way to these, the experience of years proved that they regarded the relegation of the water-colours and examples in black and white to these apartments as a condemnation by the academicians on these phases of art.

As usual, the strongest feature of the display is formed by the portraits, and it would really seem that the innate egotism of English picture-buyers would compel every capable figure painter we possess to devote himself more or less to this unsatisfactory phase of art—unsatisfactory in the sense that the portrait painter is rarely permitted to say what he wants to say. Nine people out of ten desire to be painted like some one else has been painted. The result is that in addition to the difficulties of presenting inartistic costume in an artistic manner, and conveying distinction to very orthodox types of humanity, the popular portrait painter generally finds himself doomed to the continual repetition of the colour and composition schemes of some of his early successes. Thus the authorship of most portraits can be told at a glance, and the critic finds himself in the difficulty of having to write year after year criticisms on works which are practically repetitions of works he has already noticed.

The most interesting feature of this year's portraiture is the return of Mr. J. S. Sargent to the *métier* in which he attained his most notable triumphs. One, however, is inclined to think that he has somewhat lost touch with it during his peregrinations in other directions. His portrait of *Henry James, Esq.*, is a fine arrangement in paint, admirably lighted, painted with great breadth, yet carrying with it that feeling of completeness which is essential to all great art; but it conveys no more revelation of the personality of the famous American novelist than would an ordinary photograph. The same artist's *Countess of Rocksavage* is charming and brilliant, without reaching the depths of psychological analysis that has characterised earlier works by the painter. Of Mr. Sargent's other examples little need be said. In his *Sketchers* he shows once more that he can paint with certainty patched sunlight and shade falling on figures. There is carelessness, however, in the rendering of the foreground. The paint suggests a great depth of grass, but the exposed shoe of one of the figures shows that the greenery is a mere surface covering. More completely satisfying are the reposeful *San Geremia* and the *Cypresses and Pines*, with its strong contrast of Italian sunshine and dark and heavy foliage.

The last representations of the versatile art of the late

Sir Hubert von Herkomer betray to some extent the shadow of the illness which terminated his illustrious career. The portrait of *His Grace the Duke of Wellington, K.G.*, the finest of the artist's examples in regard to colour, appears unfinished; the one of *Arthur Bouchier, Esq.*, represented in holiday guise with his golf-clubs, gives too much the idea of an actor playing an uncongenial part; while a third example, the huge canvas on which are pictured *The Managers and Directors of the firm of Fried. Krupp, Essen, Germany*, is interesting only as a record of the guiding spirits of the greatest armaments firm of modern history. It is perhaps too much to hope to see an artistically satisfying picture of a group of modern business men. In Rembrandt's time, and even in that of Reynolds, contemporary costume, by its picturesqueness and variety, lent a valuable aid to the artist. At present men's costume is not merely ugly, but practically unpaintable. A consummate artist may disguise the harsh outlines and drab colouring of a modern suit of clothes by investing it with some extraneous interest, such as may be derived from an effective arrangement of light and shadow, but when it comes to composing twenty suits of clothes, rendered in some detail, into a pictorial effect, the task goes beyond the scope of modern, and perhaps of ancient, genius. Sir Hubert succeeded in arranging the twenty or thirty figures he had to depict in a natural manner, and in investing each portrait with distinct individuality. Beyond this he did not attain; the work remains a dignified presentment of Messrs. Krupp's directorate, but has few pictorial attractions.

Of those artists who succeed in making pictures out of their portraits, Mr. J. J. Shannon is among the most successful. His canvases are homogeneous; though he focuses the attention on the faces of his sitters, it is not by minimising the importance of their costumes, but by combining the whole in a carefully thought out scheme. He showed this in all his four contributions, which were marked by the same ease of draughtsmanship and fluent brush-work as his examples in the last Academy, and were distinguished by a great restraint of colour and more incisive characterisation. Mr. W. Orpen appears to have been absorbed among the ranks of the portrait painters—a matter of much regret, for his lively fancy and quaint humour will hardly find adequate outlet in this *métier*. Nevertheless, he is eminently successful in it. His portrait of *Richard B. Fudger, Esq., of Toronto*, in a blue coat and white ducks, backed by a grey sky, is one of the most poignant pieces of paint in the exhibition; and his rendering of *His Grace the Archbishop of Liverpool*, if not so fine in its colour arrangement, is a benignant and kindly likeness.

Before this one should have mentioned the two portraits of *H.M. the King*. That by Mr. Arthur S. Cope, R.A., painted for the Royal Yacht Squadron, is decidedly the better. The face, a little elderly in appearance, maybe, is well characterised, and the flesh-tones true to life. Mr. Lance Calkin's version of *His Majesty*, in the uniform of Colonel-in-Chief of the Coldstream Guards, is not such a pleasing likeness, and is unduly hot in tone. Hanging

over the first-named portrait is Mr. Adrian Jones's rendering of *Field-Marshal Earl Roberts* mounted on a white charger, which, though not undignified, is more successful in the presentation of the horse than of its rider. Among other portraits calling for attention are those of *Viscount Haldane*, by Mr. Arthur S. Cope, R.A., a manly and dignified likeness; a presentation portrait of *Sir Thomas Sutherland*, by Mr. G. Hall Neale, which marks an advance on anything that the artist has yet produced, the characterisation

being admirable, and the handling strong and firm; Mr. Harold Speed's well-painted likenesses of *Mr. John Burns* and *The Right Hon. George Wyndham*, and Sir James Guthrie's atmospheric and sympathetic rendering of *Sir William Turner*; Mr. George Henry's *Sir Clement R. Markham*, with its powerful chiaroscuro; Mr. W. Llewelyn's pleasant likeness of *Mrs. A. F. Pearson*; and Mr. G. Spencer Watson's *Woman in Red*, a symphony in rich and poignant colour, realised without a single jarring accent.

Turning to the other pictures, one finds an increasing tendency to choose themes of a literary or historic interest, a practice which, though much in vogue during the Victorian epoch, has more recently almost lapsed. So long as the works thus inspired do not descend into mere catalogues of facts, the practice is to be strongly commended. To the general public the interest of the theme is as attractive as the art by which it is presented; and to divorce painting wholly from literature and history would simply mean that it would be rendered infinitely less attractive to the great mass of the public. Thus a picture like Mr. F. Roe's *The Toast is England* (Lord Nelson handing the loving-cup to Benjamin West, P.R.A.) would make a far more poignant appeal to the man in



PEN-AND-INK DRAWING, "THE BACCHANAL" BY MISS SARAH G. ADAMSON

the street than Mr. Richard Jack's *Master*. The one recalls an incident in the life of a national hero, with whose career he is familiar; the other makes no such appeal to his sympathies, and by this much is handicapped in its effectiveness. Mr. Roe has told his story effectively, and grouped his figures in easy and natural attitudes. Other episodes taken from English history include Mr. W. B. Wollen's Waterloo scene, representing a square of the 28th (1st Gloucester) facing a charge of French cavalry

at Waterloo, which is painted with much spirit; Mr. J. P. Beadle's well-studied *Napoleon at Waterloo*; and Mr. John Charlton's representation of *Montrose's March to Inverlochy*—an evening scene—in which the belittling effect of the giant mass of the Scottish mountains on the aspect of the small Royalist army is well realised. Great Britain, however, does not provide the theme for the most popular historical picture of the year, a position undoubtedly filled by Mr. F. Cadogan Cowper's important canvas showing how *Lucretia Borgia reigns in the Vatican in the absence of the Pope, Alexander VI*. The picture, which has been purchased on behalf of the Chantry Bequest, shows the much-maligned princess enthroned before a conclave of red-robed cardinals, while a monk pays the homage usually extended to the reigning Pope by kissing her foot. It is improbable that the incident ever occurred, but Mr. Cowper has justified the adoption of an imaginary event by the fine pictorial end to which he has made it subservient. The scene is depicted as occurring in the Borgia apartment in the Vatican, where, under Pinturicchio's gorgeous painted ceiling, the rich robes of the cardinals form a glowing mass of brilliant scarlet. Lucretia's fair and voluptuous form appears raised above the assembly on the papal

throne. Mr. Cowper has shown great skill in the handling and massing of his reds and sustaining the feeling of jewel-like splendour which permeates every portion of the work. The detail of all the elaborate vestments and ornaments is rendered with scrupulous accuracy, while the characterisation of each figure is well marked and individualised. Mr. Edgar Bundy's *Antonio Stradivari* belongs to the domain of historical *genre* rather than of pure history. In this, while every portion of the work shows fine technique and a feeling for beautiful colour, the whole effect is somewhat disappointing, the major portion of the foreground, which is in deep shadow, being not sufficiently interesting to attract the eye. One would fancy that the introduction of one or two high lights here would focus the work and greatly enhance its effect. If reminiscent of the work of the late E. A. Abbey in its colour-scheme, Mr. Stephen Reid's *Ophelia* is no mere imitation, but a work marked by original composition and great dramatic force. The accentuation of the effect of Hamlet's pointing arm, by placing the king's arm, resting on the side of the throne, in parallel juxtaposition to it, though somewhat daring, is justified by the increased emphasis with which it draws the attention of the spectator to the figure of Ophelia. Well sustained in colour, strongly characterised, and showing an increased sureness of handling, the work represents an advance on anything that Mr. Reid has yet produced. It would be perhaps incorrect to class Mr. Edward Stott's *Motherhood* under the heading of religious art; but the figures and grouping are so obviously inspired by recollections of some of Raphael's "Holy Families" that one inevitably regards the work as a representation of the Madonna—the most perfect type of motherhood. Mr. Stott is to be congratulated on his success in embodying the reverential spirit of ancient Italian art in a guise that is essentially modern. His tender and reticent colour and sure yet subtle handling aptly harmonise with the religious feeling of his work, and make it the most spiritual of the religious pictures in the exhibition. *The Annunciation*, by Mr. J. W. Waterhouse, might be considered a success did not the theme demand a greater depth of feeling than the artist is capable of putting in his work. It is pleasing in colour and well arranged, but rather suggests the presentment of a mediæval legend than that of one of the most sacred events in Christian history. In this respect Mr. R. Anning Bell's *Marriage at Cana* is better. It is cruder in handling, and not nearly so successful in its colour; but it is at least marked by religious conviction. Mr. George Henry's *Spring* is in reality a portrait group of two girls, set in a spring landscape, the whole being composed into a fine arrangement of colour, in which blue, green, and white predominate. Other works which halt on the verge between portraiture and purely pictorial art include Mr. Frank Dicksee's memorial portrait of *Winifred, daughter of Harry White, Esq.*, in which the subject is depicted in a carefully painted flower garden, the blossoms of which form an integral part of an effective colour-scheme; *Ziska*, by Mr. Arthur Hacker, a rendering of a young girl, noteworthy for its facile handling and brilliant flesh-tones and bold yet refined colour;

and Mrs. A. L. Swynnerton's picture of *David and Jonathan, sons of H. Fenwick, Esq.*, with its strong sunlight and fine atmospheric feeling.

Mr. George Clausen's *Primavera* is one of the comparatively few studies of the undraped figure in the exhibition. Though the artist is not deficient in a feeling for female grace, the work makes its strongest appeal by its decorative feeling and refined yet acute modelling. Two of Mr. Charles R. Sims's contributions are practically repetitions on a larger scale of his works at the Royal Water-Colour Society; a third, and perhaps his most successful example—*The Little Archer*—which represents the god of love seated on a tree bough, is painted more solidly than is usual with the artist. With its firm handling, breadth of feeling, and rich coloration the work attains a classic dignity of design and marks a distinct advance. The most important examples of the President, Sir E. J. Poynter, is his *Sea Bath*, which shows a number of female bathers disporting themselves in a Roman swimming-bath. The figures are effectively grouped and finely modelled, the transparent green of the sea-water forming an effective contrast to the flesh-tones. Even more academic in feeling than the President's contribution is Mr. Harold Speed's *Dreamer*, which gives a new version of the oft-told story of Endymion. In this the superbly modelled figures form part of a finely balanced rhythmical composition, distinguished by its sentient line and well-harmonised colour. Of a less severe style is Mr. Maurice Greiffenhagen's *Woman by a Lake*, one of the Chantrey purchases, which, though good in colour and arrangement, would have been improved by more finished handling.

Among the works which may be loosely classed under the headings of landscape and seascape, Mr. David Murray's *Work-a-day, Venice*, is one of the first pictures to attract attention. More of a study of shipping than a realisation of the Queen of the Adriatic, Mr. Murray composes it in a harmony of light-keyed colours—tender blues, greens, and greys, lit up here and there with a touch of orange or a gleam of red. The work, which is marked by pleasantly restful feeling, is painted with artistic restraint. Less restraint is shown in Mr. Murray's brilliant *It was the time of roses: Canterbury*, where the rose-blooms in the foreground form a mass of scintillating yet delicate colour. Some distance behind is seen the cathedral, its white walls forming an effective contrast to the rose-flush. The picture is one of the finest and most original colour arrangements that Mr. Murray has yet produced. Mr. C. Napier Hemy returns to an earlier phase of his art in *The River Barge* and *The River-side, Limehouse*, painting grey tidal waters, with their burden of shipping, instead of the blue water scenes he has so consistently produced of recent years. The change is to be welcomed as a proof of the artist's versatility. He shows himself equally capable in the realisation of these comparatively unfamiliar themes as of the others he has made so popular. The Limehouse scene is especially good. Sir Ernest A. Waterlow remains faithful to his last year's departure, giving some effective renderings of snow-covered Alpine heights domed over by blue skies.

The best, perhaps, is the canvas showing *The Mönch and Eiger, from Murren*, in which the sky reflections on the snow-shadows carry the blue tones throughout the picture. Mr. George Clausen's *In the fields in June* is a little monotonous in colour, but large in feeling and conveying a vivid sense of open air. Of Mr. H. Hughes-Stanton's several contributions, the impressive *Hampshire from the Surrey Hills* is the most important. Rich and resonant in colour and finely balanced in its arrangement, it perhaps forms the high-water mark of this painter's art. Other landscapes that should be noted include Mr. B. W. Leader's pleasantly rendered *River Llugwy*; Mr. Alfred Parsons's melodiously toned *Avalon*; the finely composed *Richmond, Yorkshire*, by the late Sir Alfred East; and the *Ben Ledi* of Mr. D. Y. Cameron, with its use of the hedgerows of the fields in the foreground as a decorative patterning of horizontal lines, which form an effective foil to the imposing mountain mass in the background. Mr. Arnesby Brown's principal contribution, entitled *Dawn*, represents a slight variation of his cattle theme of last year. Large in feeling and broadly handled, it attains a fascinating simplicity. The *Sea and Sunset Glow* of Mr. Julius Olsson is somewhat over coloured, and he is more successful in his *Silver Strand*, in which the effect of moonlight on surging breakers is rendered with silvery brilliance. Near this work hangs the *March Many Weathers* of Mrs. Laura Knight, a canvas so large that it is impossible to overlook it. Painted with vigour and a fine sense of colour, its effect is only marred by its colossal size, which is warranted neither by subject nor treatment. The former, a man on horseback with his little daughter seated in front of him, could have been as adequately expressed on a much smaller scale, whilst the handling of the work—notably in the realisation of the texture of the horse's coat—does not attain that degree of initiative effect which a work containing life-sized figures demands.

THE 162nd exhibition of the Royal Society of Painters in Water-Colours (Pall Mall East) was marked by the

The Royal Society of Painters in Water-Colours

inclusion of several drawings of more than usual distinction. Among these must be included *Boys Swimming*, by Mrs. Laura Knight, perhaps the most completely satisfying production of this accomplished artist. It represented several boys bathing off a rocky sand-spit into blue water. The latter provided an excellent background for the flesh-tones of the youths' undraped bodies, which were finely rendered. The work had a strong air of unaffected truth, was well composed and strongly coloured, without the slightest suspicion of being forced. Mr. Sargent's drawings exhibited his usual wonderful manipulative powers, but he appears to somewhat presume on them and produce work so carelessly finished that only the superb dexterity of the brush-work and the artist's ability to suggest form, texture, and lighting with a minimum of effort redeems it from comparative failure. In a *Spanish Garden* represented three figures grouped by the side of a path which sloped up in almost straight line from the foreground of

the work. The figures were set down with easy mastery, but the path, at first sight, appeared to be a column of smoke, and it was only as a result of several glances that one grasped its purport. The *Piazzetta* was a frank sketch, which had all the appearance of a direct transcript from nature. As an example of vehement energy of execution, combined with certainty of touch, it could hardly be surpassed, yet in this there was a mass of chaotic colour in the foreground which suggested nothing and appeared to have been only introduced with the idea of acting as a foil to the buildings in the background. Mr. S. J. Lamorna Birch just failed to attain a complete success in his classical landscape entitled *The Ruin*. The simple grandeur of the sky appeared to need a more elaborate foreground to sustain it, the principal features of the latter being afforded by a perpendicular rock and an upright corner of a ruined dwelling-house; as a consequence, the drawing appeared a little empty. The artist's other contributions included a virile study of *The Rocks at Tregiffan*; his romantic *Lonely Valley*, with its beautiful effect of deep blue distance under a primrose evening sky; and a tenderly coloured little drawing entitled *An Old Castle*. Mr. Charles Sims's two contributions appeared to be the original versions of two of his Royal Academy pictures. The theme of his *Trophy* was unworthy of its fine execution. It represented three undraped nymphs standing on a pedestal and supporting what appeared to be an exaggerated bonnet-box, out of which emerged a cupid surrounded by flowers, while other cupids sprawled about their feet. The flesh painting was excellent, the grouping of the figures well arranged, but the box which they were supporting gave an aspect of triviality and unreality to the whole theme. His *Spring*—a female figure in transparent drapery, flanked on either side by a cupid—on the other hand, was dainty without being trivial. Recalling the work of some of the early Italian masters in the naïveté of its treatment and simplicity of its design, it was thoroughly spring-like in its feeling and sentiment. Mr. J. Walter West's *Sunny Slopes of Lombardy* was Turneresque in its inspiration without being imitative. Brilliant sunshine, conveyed in delicate tone without the introduction of any strong darks, was the *motif* of the drawing, and the artist had attained his object, using a restrained palette in which a tender blue was the predominant colour. A figure subject, *The Billet*, by Mr. W. J. Wainright, was an exquisitely finished piece of work, the most minute details in the figure of the cavalier and its accessories being realised without loss of tone or atmospheric truth. Passing by the pleasantly coloured *View on the South Coast near Arundel*, by Mr. R. Thorne-Waite, the impressive but somewhat monotonous *Mist Veil, Isle of Skye*, of Mr. Colin B. Phillip; Mr. T. M. Rooke's highly wrought *Entrance Court, Mosque of the Barber, Kairouan*; and Mr. William T. Wood's strong but somewhat exaggerated *Thunder Storm*, one came to *The Bay of Ipsa, Corfu*, by Mr. H. Hughes-Stanton. This, if well arranged and marked by resonant if somewhat harsh colour, is unsympathetic in its treatment. Two of Mr. D. Y. Cameron's linear arrangements of Scotch scenery, *Arran*



PORTRAIT OF A HORSE OIL PAINTING BY BEN MARSHALI FROM MR. BASIL DIGHTON'S EXHIBITION OF OLD SPORTING PRINTS

Rocks and Argyll, showed, as he has showed often, that it is possible to produce a pictorial effect without the slightest attempt to realise atmosphere, texture, or local colour. Mr. C. Napier Hemy's *Counting the Catch*, if reminiscent of many similar themes, was a strong and truthful piece of sea painting. Mrs. Allingham was represented by several of her delicate transcripts of English rural scenery; Miss Clara Montalba by two or three of her little colour poems, daintily touched in and full of beautiful suggestiveness; while Mr. W. Russell Flint was seen at his best in several examples, notably in *The Return*, a well-composed and richly coloured drawing of a primitive hunting party, and *Goddesses of Gracious Shade*, with its fine rendering of sunlit marble.

THERE was plenty of variety provided at the Spring Exhibition at Messrs. Tooth's Galleries (155, New Bond Street). An impressive Josef Israels, *A Friendly Visit*, which is, however, not fresh to London, was supported by other sterling examples of the modern Dutch school, including the finely atmospheric *Wayside Pasture* by Anton Mauve, some typical works by W. Maris, and an

excellent specimen or two of B. J. Blommers. *On the Sands at Katwijk*, by the latter, a sunny and unaffected transcript of a Dutch shore scene, was especially good. Of French art there were good, if not great, examples by L. Lhermitte, H. Harpignies, and Rosa Bonheur; while perhaps the most interesting representative of the English school was *Gossips*, by Sir John Millais. When first exhibited, in 1890, this picture was called *Afternoon Tea*, but the present title is the one originally given by the artist. It represents three charming little girls, attired in Kate Greenaway costumes, enjoying with that preternatural seriousness so habitual to children when emulating the occupations of their elders, a repast spread *al fresco* on the grass. The most prominent figure has her back turned to the spectator; and, to quote Mr. M. H. Spielmann, "it was for the sake of that sweet little back," said Sir John, that he painted the group. If not one of the artist's most forcible examples, it is painted with some distinction in a harmonious and attractive colour-scheme, while it illustrates the fact that, as a painter of child-life, Millais was nearly as an acute and sympathetic an observer as Sir Joshua Reynolds. Other works that should be mentioned are, *In the Temple*, by Sir L. Alma

Tadema, R.A.—painted in 1871; the important *Market Day, Rotterdam*, by J. H. Van Mastenbroek; and *A Flower Seller, Venice*, by Henry Woods, R.A.

THE exhibition of old sporting prints at Mr. Basil Dighton's Galleries (3, Savile Row), which have already been noticed, will remain on view until nearly the close of the present month. The illustrated catalogue of this collection is one of the most full and elaborate productions of its kind which has been issued. Substantially bound and clearly printed, it forms a valuable permanent record of the bulk of the finer old English sporting prints. The illustrations, which comprise about forty full-page plates, are of exceptionally good quality, and will form an interesting memento of what is perhaps the best exhibition of its kind that has yet been held.

CONSIDERABLE interest has been aroused in Edinburgh lately by the widespread advertisements of an "exhibition of romantic art" at the New Gallery, Shandwick Place; and the thoughts of many must have sped to the opening years of last century, for it was then, probably, that the word "romantic" was first applied to æsthetics. At that time, thanks largely to the call to arms sounded by Hugo's *Hernani*, a group of young Frenchmen began to vow loudly that the artist need not conform to any given *régime*; and some of them, in their ardour for liberty, "*auraient mangé de l'académicien*," as Gautier writes in his inimitable account of the affair. These iconoclasts styled their point of view "romantic," and since then the term has gradually passed into *usus loquendi*, signifying art which is before all else the expression of individuality. But, though without form there cannot be any real literature or painting, music or sculpture, is not all enduring art romantic also in the last-named sense? each of the great masters having used his own isolated style, and each owing his immortality very largely to his peculiarity herein. In short, consciously or unconsciously, the promoters of this latest venture in Scotland have chosen a singularly ambitious title; yet it is easy to forgive them their boldness, the exhibition being on the whole an exceptionally enjoyable one. Besides paintings, drawings, and sculpture, there are embroideries and wood-carvings, books, jewellery, and the like, the result being that the gallery holds much of the diverse charm of a curiosity shop; while it would seem that the new *école romantique* do not espouse all the tenets of their French predecessors, several members of the Scottish Academy being among the exhibitors.

The death a few years ago of Miss Bessie McNicol was a grave loss to Scottish art, and this loss is brought home poignantly on seeing a loan canvas by the lady—a large portrait of a girl standing in a garden, her face diffused with sunlight. It must be conceded that the perspective is erroneous, the lawn forming the background appearing upright instead of level; while it must be owned that the face itself is distinctly vapid, and betrays timid, hesitating workmanship; yet these flaws do not prevent

the picture from being a memorable and beautiful one, full of infinitely delicate persuasive half-tints. Another striking thing is Miss C. Walton's *Midsummer*, a well-composed portrait group, in which strong contrasts of colour in the higher gamut are pleasantly harmonised; while a picture which wins keen praise is Mr. E.A. Hornel's *Sea Roses*, its theme a little golden-haired girl playing dreamily on the beach. Some may object to the comparative unreality of the landscape encircling the child, but, then, how lovely the design is! and mark, too, the rare brilliance, and more especially the depth of the colour—a depth which almost brings to mind some of the mediæval Flemish masters. It is really in Japanese art, however, that an analogue for Mr. Hornel's canvas is to be found; while Miss S. Adamson also seems to have derived much inspiration from the Orient, early Chinese prints being recalled persistently by most of her works, though at least one of them is in touch rather with the Boucher school. This lady's exhibits consist of drawings done with pen-and-ink, and then heightened with touches of gold, or sometimes with red, and the result in nearly every case is a charming, if slight, decoration, revealing a wealth of graceful draughtsmanship. Equally pleasing are certain drawings by Miss A. French; nor should one fail to cite others by Miss Walton; while in some by Mr. J. Duncan—studies in Celtic mythology—the faces are ably charged with that weird intensity of expression which is among the salient merits of Rossetti. Miss M. Newbery's work in water-colour and pen-and-ink likewise demands praise; but when employing the former medium she is too prone to enter into competition with Conder, and when handling the pen she is unduly apt to invite comparison with Beardsley. She has undoubtedly a hint of his gift for doing tiny details beautifully; but think of the freedom, the subtlety and suggestiveness of Beardsley's longer lines, observe the comparative stiffness of Miss Newbery's, and the gulf separating the master from his follower becomes only too apparent.

Turning from pictures to sculpture, by far the best things in this realm are those of Jacob Epstein; while in the field of applied art a noble item consists in Sir Robert Lorimer's wood-carvings, shortly to be used at Dunblane Cathedral. Sir Robert has a rare understanding of wood as an artistic medium, yet scarcely less beautiful than his work are sundry pieces of jewellery by Miss R. Wager, notably a shell pendant and a turquoise-studded silver chair. Cellini himself would have bowed before these, while Wainwright would doubtless have tried to add them stealthily to his priceless collection of stolen gems; and, good as much of the remaining jewellery is, not much of it compares favourably with Miss Wager's; while as to the display of books, these do not seem to have been selected by any one really well versed in the better fruits of modern typography, among the few things of real excellence being Vincent O'Sullivan's *Poems*, garnished by Beardsley, and Wilde's *Sphinx*, with a cover design by Mr. C. Ricketts, one of the ablest book-embellishers of all time. Lack of space makes it impossible to speak of the china and cloisonné, while with reference to the room consecrated to decorative toys,

considering the way children usually handle their possessions, it seems rather futile to lavish artifice on the latter. Still, something analogous was essayed by various members of the Tanagra school in the fifth century B.C.; and so it transpires that herein, as in many other respects, our new romantics are hardly purveying a novelty, but instead, following a lofty precedent!

THE Early English drawings and others shown in the entrance room at the Leicester Galleries served to remind

**Early English
Drawings and
Pictures by H.
H. La Thangue,
R.A.**

one how much English artists have improved in their draughtsmanship since the palmy days of the eighteenth century. Whether they can put their accomplishments to such good use is another matter, for in all art correctness of technique takes a second place to correctness of feeling. Thus a highly finished drawing of *Mrs. Sheridan*, by John Hoppner, produced a wholly satisfying impression on the spectator because of the sympathetic understanding with which the personality of the subject was realised, though the figure was so badly drawn that it was impossible to determine whether she was sitting or standing. Of the same period were several fine drawings by William Hoare, an artist of considerable powers, occupying, in his style, a middle place between Gainsborough and Reynolds, to which artists his works are not unfrequently attributed. J. Richardson belonged to an earlier generation, and his *Self Portrait* was reminiscent of the traditions of Kneller. Of the earlier Victorian artists, some drawings by S. Prout revealed to a greater extent his ignorance of perspective than his picturesque feeling for architecture. Several powerful drawings of animals by John M. Swan, some portrait studies by J. F. Millet, and examples by H. B. Barbizon, T. Girtin, Greuze, Turner, and W. Ward, were included in what formed an exhibition of no small interest.

In the adjoining rooms Mr. H. H. La Thangue, R.A., showed a representative selection of pictures. This was rather a severe trial for his work, for though Mr. La Thangue's outlook is original, it is not varied, and consequently the same style of treatment and the same tones of colour predominated in all the examples shown. This produced a certain feeling of monotony, but was not without its compensating advantages. The tonal harmony of the pictures resulted in the production of a rich glow of colour in which there were no dissonant elements: whilst the finished craftsmanship of Mr. La Thangue, his fine drawing and his power of adequately realising the varied aspects of nature according to his own convention, made every exhibit individually interesting. Among the more striking paintings may be mentioned: *Trimming Grapes for Market*, in which the deep, rich crimsons in the draperies of the two figures in the foreground harmonised and centred the sun-flooded brightness of the remainder of the work; *Provençal Oaks*, with its striking and arresting colour-scheme; and *A Ligurian Vale*, in which good use had been made of the white stone pillars to keep in place the warm hues of the brilliant Spanish landscape.

THE grey atmosphere and smoke-grime of London cover a multitude of architectural sins, transfiguring what is mean and unsightly with the saving graces of tone and mystery, and subduing into chromatic harmony the dissonant hues of the city's multi-materialled buildings. In his water-colours of "Picturesque London," shown at Walker's Galleries (118, New Bond Street), Mr. W. W. Collins did not always recognise this. His penchant for emphasising with ultra-brightness the details of local colour gave many of the scenes he depicted a continental appearance, besides rendering them spotty and unfocused. This criticism, however, must by no means be applied to all his work. His effects of buildings under grey skies, like *St. Mary-le-Strand* or *St. George's Hospital*, were thoroughly true to nature, and in drawings where he could introduce large patches of greenery, such as *The Toll-bar, Dulwich*, or *Westminster School—the Courtyard*, he attained both bright colour and harmonious tone. Best of all were some of the evening effects, *The Towers of Westminster* silhouetted against the sunset glow or the pinnacles of *The Record Office* enveloped in a roseate twilight atmosphere and imbued with a feeling of mystery and romance.

THE greatest sensation of the second exhibition of the Grafton group, held at the Alpine Club Gallery, was

**A Post-
Impressionist
Exhibition**

afforded by the statement in the catalogue that Mr. Duncan Grant's *Adam and Eve* was "lent by kind permission of the Contemporary Art Society." This society has been organised with the idea of forming a permanent collection exemplifying the most characteristic phases of contemporary art, but this by no means implies that it should give the cachet of its approval to pieces of contemporary foolishness. Mr. Duncan Grant's work can be dignified by no higher appellation than the latter. It represents Adam standing on his hands, with his body and feet elevated in the air, and presenting the appearance of a vegetable freak rather than a man. Of Eve it is only necessary to say that one of her thighs is considerably thicker than her bust. Unless the society secured the work with a desire to show art students what style of picture to avoid producing, it is difficult to see any reason for the acquisition. Nevertheless, the picture may possess an archaeological value to a future generation as an example of an ephemeral phase of painting which endured only for a brief moment, and then perished because it was founded neither on reason nor beauty. This exhibition of the Grafton group may be taken as the swan-song of post-impressionism, and is unlikely to be followed by a successor. Messrs. Duncan Grant, Roger Fry, and Miss Vanessa Bell were the only English artists represented, of whom Mr. Roger Fry was decidedly the strongest. His works, though not pleasing, had about them a feeling for colour and form which he was not able to wholly conceal under his post-impressionist mannerisms. Mr. Duncan Grant's most important work has already been described; a



PORTRAIT OF A HORSE OIL-PAINTING BY BEN MARSHALL FROM MR. BASIL DIGHTON'S EXHIBITION OF OLD SPORTING PRINTS

second, nearly as large, was entitled *The Ass*, and represented what appeared to be a theatrical property donkey, its ears as long as an antelope's horns and its skin looking as though it had been stitched on; whilst Miss Vanessa Bell's chief contribution showed a woman contemplating her new-born babe, and two other women watching her. There was a certain austere dignity in the conception of the theme; its execution, however, can only be stigmatised as wilfully childish. All the three artists mentioned possess undoubted talent; one can only hope that in the near future their artistic convictions will be so modified as to allow them to exercise it.

THE retrospective exhibition of the works of Mr. John Lavery, R.A., at the Grosvenor Gallery, which will be open at the time that the present number is issued, promises to be thoroughly representative. To secure this result must have been a matter of some difficulty, for a large proportion of this distinguished artist's works are owned on the Continent and in America. Among the pictures that have

The Lavery Exhibition

already been promised are the following from national and public collections:—*Father and Daughter* and *Spring* (The Luxembourg); *A Tennis Party* (The New Pinakothek, Munich); *A Lady in Black* (The National Gallery, Brussels); *The Night after the Battle of Langside* (The Senate House, Brussels); *The Earl of Shaftesbury* (The City Hall, Belfast); *A Lady in Black* (The Corporation Art Gallery, Belfast); *R. B. Cunningham Graham, Esq.* (The Corporation Gallery, Glasgow); *The Rocking Chair* (The Diploma Gallery, Edinburgh); *Polymnia* (The National Gallery, Rome); *Mother and Son* and *A Lady in Pink* (The Modern Gallery, Venice); *The Lady in the Green Coat* (The Corporation Gallery, Bradford); *Violet and Gold* (The Corporation Gallery, Manchester); and *Evening* (The Corporation Gallery, Birmingham). Among the private owners who have promised to lend works are Monsieur Rodin, the Earl of Plymouth, the Earl of Derby, the Earl of Donoughmore, the Earl of Kenmare, Lord Gwydyr, Lord Lucas, Lord Ashbourne, Sir Hickman Bacon, Bart., T. P. O'Connor, Esq., M.P., and Professor Fitzmaurice Kelly.



THAT fine series of art books *Collections des Grandes Artistes de Pays-Bas*, issued by Messrs. Van Oest and

"*Pieter de Hooch*,"
par Arthur de
Rudder;
"*Juste Sutter-
mans*," par
Pierre Bautier; and
"*Les Peintres de
Portraits*," par
Paul Lambotte
(G. Van Oest
& Cie.
3 francs 50 each)

Co., of Brussels, has recently been augmented by several important works. M. Arthur de Rudder writes on *Pieter de Hooch*, and M. Pierre Bautier on *Juste Suttermans*; whilst in the similar series dealing with modern art M. Paul Lambotte writes on the theme of *Les Peintres de Portraits* (Collection de Art Belge au XIX^e siècle). Though slightly differing in form and in the colours of their covers, the characteristics of these well-known series of art books are practically the same. They are issued in a handy octavo size, clearly printed on stout paper, with sufficient margin to allow the insertion of brief manuscript notes, if the reader so desires. Each volume contains from 120 to 150 pages of letterpress, contributed by writers of repute, and from 30 to 40 full-page illustrations. The latter, almost invariably, are excellent in quality, and are generally derived from sources not easily accessible to English readers. Taking into consideration their moderate cost, it would be difficult to match the series on this side of the Channel.

In the *Life of Pieter de Hooch*, by M. Arthur de Rudder, which may be taken as a typical representative, the author suffers from the paucity of reliable biographical data concerning this artist. Like most of his contemporaries, his career is shrouded more or less in obscurity, for the art of the great Dutch painters of the time, though appreciated, appears to have been little valued by the rich burghers who formed their principal patrons. The latter, indeed, appear to have regarded painters more as craftsmen than artists, and to have regulated their prices accordingly; hence the poverty of so many of the Dutch masters—a poverty so universal that one of the most prolific sources of information concerning their careers is the record of debt and bankruptcy proceedings. M. de Rudder has accumulated together the details of de Hooch's life with painstaking assiduity. Both Delft and Rotterdam have claimed the glory of his birth, and

the latter event has been variously stated to have happened in 1629 and 1632. The author quotes authorities to show the now generally accepted facts that de Hooch—as his name was originally spelt—was born at Rotterdam in 1629, the son of Hendrick Hendrickz de Hoogh and his wife, Annetje Pieters, and was baptised December 20th at the Reformed Church of that city. He did not change the spelling of his name until well on in life, for his earliest pictures are signed de Hoogh. What happened during his earlier years is largely a matter of conjecture. His family moved to Delft. He became a pupil of Berchem, probably when the latter was at Amsterdam, but returned to Delft in 1653, being attracted partly, no doubt, by the renown of the painters living there. M. de Rudder gives some interesting details of that illuminative episode of the artist's career when he became at once servant and painter to the merchant adventurer Justus de la Grange; the combination of the two offices shows in how little estimation painting was held as a profession. The artist, then nearing the height of his technical powers, painted ten pictures for de la Grange. When the merchant, becoming bankrupt, emigrated to America in 1655, these pictures, with his other effects, were valued. The highest valuation was 30 florins (about £2 10s.), and the lowest 6 florins, or about 10 shillings. As showing the relative esteem in which contemporary painters were held, it is interesting to note that valuations were placed on works by the following artists, also belonging to la Grange: one, Gerald Dou, 6 florins; one, Droochsloot, 26; one, van Goyen, the same; one, Carel Fabritius; and, highest valuation of all, 100 florins on a picture by van Beyeren, an artist of now comparatively little reputation. M. de Rudder records the other known events of the artist's career with exemplary fulness, yet even more valuable, perhaps, is his well-informed critical estimate of the artist's work, in which his most noteworthy examples, especially those in continental galleries, are described with considerable minuteness. The volume is a valuable addition to the history of Dutch art.

Another of the series of nearly equal interest is the work on *Juste Suttermans*—or Justus Sustermans, as we prefer to call him in England—by M. Pierre Bautier.



ETON COLLEGE FROM THE RIVER
From Ralph Nevill's "Floreat Etona" (Macmillan & Co.)



The Connoisseur Bookshelf

If not so great a master as de Hooch, Sustermans occupied a prominent position in Flemish art, and his high merits as a painter would have been more readily acknowledged had he not been overshadowed by his great contemporaries, Rubens and Van Dyck. Of recent years, however, his work is becoming appreciated at its proper value, and M. Pierre Bautier's book should be welcomed as giving a reliable and well-informed account of his pictures.

In *Les Peintres de Portraits* M. Paul Lambotte deals with the leading nineteenth-century portraitists of the Belgium school, some of whom, like Alfred Stevens, Emile Wauters, and others, are already well known by their work to the English public. The artists mentioned, however, are accepted on this side of the Channel more readily for their examples of *genre* than for their portraits, few of the latter having found their way to England; and, as it is in the nature of things for portrait painters rarely to make a contemporary reputation outside the countries in which they practise, the majority of the names which M. Lambotte records are practically unknown over here. A perusal of the book, which is profusely illustrated, should lead the English reader to desire to make an acquaintance with the work of these artists, some of whom, like F. J. Navez, can hold their own with any of their foreign contemporaries. The volume contains a record of over eighty artists, giving in many instances full biographies, and in nearly every case a list of their works.

THE most pathetic episode in Napoleon's life was, perhaps, his brief sovereignty over Elba. His exile at St. Helena was infinitely more tragic, but tragedy is a fitting accompaniment to the fall of a great conqueror. It is the mixture of burlesque with tragedy which makes the Elba episode so pitiable, in the same way that the jests of the grave-diggers over the

tomb of Ophelia add poignancy to the most touching scene in Hamlet. Mr. Norwood Young's well-written account of the Elban exile and the events immediately preceding it not only adds much that is new to this chapter of the Napoleonic drama, but throws a vivid and intimate light on the character of the Emperor. He bore his fall badly. Had he not during the course of his career given unequivocal evidences of personal bravery on more than one hard-fought field, one would be inclined to accuse him of actual cowardice during his journey from Fontainebleau to the coast. As it is, his undignified exhibitions of terror at the prospect of assassination must be put down to broken nerve. In his campaigns of Russia and France he had passed through vicissitudes calculated to upset the most evenly balanced intellect; and his journey through a great part of France, amid mobs clamouring for his life, protected by an insufficient escort, the most reliable members of which were drawn from countries with which he had been at war, was an ordeal calculated to shake the courage of the bravest. His stay at Elba revealed the limitations of his character. A less selfish

man might have alleviated the bitterness of his fall by devoting himself to further the welfare of the inhabitants of the island; but Napoleon's only idea appears to have been to use his little kingdom as a field on which to imitate as far as possible the state and pageantry of his former empire. It is possible that he might have been content with this; but the neglect of Louis XVIII. to pay the revenue secured to Napoleon by treaty, the latter's constant fear of assassination, and the rumour prevalent that the congress of Vienna, then assembled, were going to have him deported to St. Helena, all appear to have influenced the decision of the Emperor to return to France. To the Emperor's career during the hundred days and his exile at St. Helena, Mr. Norwood Young proposes to devote another volume, the issue of which will be looked forward to with great interest. Additional interest is given to the present volume by the large number of illustrations taken from contemporary prints and caricatures.

To the lover of art it is always a matter of regret that the directors of our early loan exhibitions did not compile

"Woman and Child in Art (A Catalogue of the Second National Loan Exhibition held at the Grosvenor Gallery, 1913-1914)," compiled by Francis Howard, with Preface by Robert Ross (William Heinemann, £2 2s. net)

the catalogues of them in a fuller and more authoritative fashion. When one recalls the wealth of treasures shown at the loan exhibitions of the old British Institution, many of which have now permanently left the country, whilst others have been destroyed in those conflagrations which seem the inevitable fate of most of our inflammable country houses, it is a matter of keen regret that some enlightened spirit did not seek to record them with the same fulness of detail, the same amount of research, and the same profusion of illustrations that appear in the sumptuous Catalogue Raisonné of the Grosvenor Gallery Exhibition of *Woman and Child in Art*. Of course, in former days it would have been impossible to reproduce the pictures illustrated with anything like the same success, but this feature of the book, though most attractive, is not the most valuable. It is in the valuable information concerning each individual picture and its subject, which has been collected together by Mr. Francis Howard, that the art historian of the future will find his principal benefit. To those who know the difficulty there is in tracing the pedigree of even a well-known picture, and differentiating the work from other similar examples, the industry and spirit of research displayed by Mr. Howard will appear most praiseworthy. Mr. Robert Ross contributes an introduction to the catalogue, while the sixty full-page photogravure plates of the principal exhibits are generally excellent in quality. Among the pictures most successfully reproduced may be mentioned the *Portrait of a Boy* (supposed to be Henry, Prince of Wales), by Isaac Oliver, which made such a sensation when shown at the exhibition; *Caroline, Fifth Duchess of Richmond, The Countess of Leitrim and Her Daughter*, and *Queen Charlotte*, by Sir Thomas Lawrence;

Mrs. Bonfoy and Anne Lady Harewood and Child, by Sir Joshua Reynolds; *The Marchesa Balbi*, by Van Dyck; *Mrs. Simpson*, by Sir Henry Raeburn; and *Madame de Rochchouart*, by Madame Vigée le Brun.

IT is an encouraging symptom of the taste of the artistic public that a book on an abstract subject, advancing no startling theories and only distinguished by the soundness of its reasoning and the accuracy of its conclusions, should have passed into a second edition, when so many books less well informed, indeed, but apparently of a far more attractive character, have fallen stillborn. The book in question is Mr. L. March Phillips's *The Works of Man*. The new edition has been largely revised, and contains an additional number of illustrations.

OF all the illustrators to the novelists of the late Georgian and early Victorian era, George Cruikshank retains the greatest hold on public favour. He was, perhaps, the best equipped for his work; his draughtsmanship was vigorous, sentient, and informed with much dramatic power. Not merely a laughter-monger like so many of his contemporaries, he could use his pencil to delineate tragedy as well as comedy, the element of caricature that was inseparable from his work often lending his conceptions a grotesque horror—as in the illustration of Fagin in the condemned cell—which added much to their force and poignancy. Cruikshank's work, even during his lifetime, found favour with the collector. Thackeray, Ruskin, and many other able writers, fanned the popular appreciation of it, and in 1871—seven years before the artist's death—Mr. G. W. Reid made the first descriptive catalogue of his productions. This was supplemented in 1903 by Captain R. J. H. Douglas's catalogue, up to the present the standard work on the subject, but which now, in its turn, is supplemented and largely superseded by the newly published volume of Mr. Albert M. Cohn. The latter is to be warmly welcomed. Captain Douglas's book has long been out of print, and is difficult to procure, whilst modern researches have made substantial additions to the list of books known to have been illustrated by him. Thus, whereas Captain Douglas's catalogue contained 634 headings, Mr. Cohn has increased the number to over 800, and this though he has rejected several books which, included in former lists, it has been practically settled were not illustrated by Cruikshank. The author has earned the gratitude of Cruikshank collectors by the thorough manner in which he has performed his task. It is a most business-like compilation, recording only facts, and these in the most concise manner possible. The valuations which are added to all the items mentioned, though apparently not deriving their warranty from actual prices attained at auctions, appear, so far as we have been

able to check them, to be quite reliable, being fixed somewhat lower than those of booksellers' catalogues, and somewhat higher than those attained at an average sale. The descriptions of the works enumerated are almost invariably both accurate and adequate. Mr. Cohn, however, in his desire for conciseness, occasionally omits particulars which might be useful to the collector.

The omission of any mention of the issues of proof editions of the illustrations to *Sunday in London*, *Mansie Wauch*, *The Omnibus*, and *Scenes from the Life of Edward Lascelles*, is a case in point; another is the absence of any allusion to any but the first editions of *Rejected Addresses* and other works several times re-issued. The facsimile reprint of Grimm's *German Popular Stories* of 1904, the 1870 edition of *Punch and Judy*, and the 1825 edition of the first part of *Mornings in Bow Street*—containing an important variation in one of the plates—might well have been recorded. Mr. Cohn does not discriminate between the first and second issues of the first edition of *Sketches by Boz*. It is the latter which contains a list of plates; the former does not. He is correct in stating that the border of the illustration of "The Last Song" in the second issue of the first edition of *Joseph Grimaldi* "does not appear to be Cruikshank's work," for it is by A. H. Forrester, better known as Alfred Crowquill. It might have been mentioned with advantage that for the 1846 edition of *Oliver Twist* Cruikshank's plates were much retouched by Findlay, the character of some of them being almost entirely changed. Other minor omissions might probably be noted, but neither they nor the ones recorded do much to impair the utility of Mr. Cohn's valuable compilation, which can be strongly recommended to all Cruikshank collectors.

THE *Royal Academy Pictures* of Messrs. Cassell and Co. appears with exemplary punctuality on the opening day of the exhibition—a great feature of organisation when the number of illustrations and the high quality of the blocks are considered. About two hundred and fifty of the most interesting pictures in the current exhibition are reproduced, a large proportion of them being in full-page plates, averaging 9 inches by 6 inches, while the smallest are of a sufficient size to give not only the subject and tone of the work, but also a good idea of the actual brush-strokes. The volume is issued with paper covers, and bound in cloth, and also in monthly parts.

MR. HENRY HOLIDAY is probably best known to the general public as painter of the picture of *Dante and Beatrice*, now in the permanent collection at the Walker Art Gallery, Liverpool, reproductions of which must have been sold by tens of thousands. Despite the well-deserved popularity of this painting, one would hardly like to say that it is Mr. Holiday's best work, for

"The Works of Man," by L. March Phillips (Duckworth and Co. 7s. 6d. net)

"A Bibliographical Catalogue of the Printed Works illustrated by George Cruikshank," by A. M. Cohn (Longmans & Co. 15s. net)

"Royal Academy Pictures" (Cassell & Co. 3s. paper, 5s. bound in cloth)

"Reminiscences of my Life," by Henry Holiday (William Heinemann. 16s. net)

The Connoisseur Bookshelf

during the last fifty years he has been one of the most versatile and accomplished of English artists, equally proficient in decorative design and sculpture as in purely pictorial art. Mr. Holiday's *Reminiscences* reflect in their variety of interest the diversity of his artistic *métiers*. He has moved in the musical and political worlds as well as in the artistic, and so the stories he tells concern many celebrities with whom the orthodox artist—not a portrait painter—would be hardly likely to come into contact. Mr. Holiday was born in 1839, and appears to have settled upon art for his career as soon as any thought was given to the subject.

At Christmas, 1854, he was admitted to the Royal Academy Schools—the youngest student there. Beginning his professional career as a painter, a commission from Messrs. Powell caused him to also turn his attention to stained-glass designing, in which Mr. Holiday was so successful that later on he started stained-glass works of his own, which he designed should be kept free from the taint of commercialism. In social matters Mr. Holiday has always been an advanced Radical, and is a strong advocate of the Women's Suffrage movement. The book would have been more useful had Mr. Holiday included a list of the principal works he has produced. The numerous illustrations from them reproduced form a most attractive feature of the volume. A slip which may be noted is the knighthood given to Frederick Taylor, P.R.W.S., as he was not fortunate enough to attain this coveted distinction.

MISS SINGLETON'S book is a commendable attempt to compress a history of furniture within the compass

"Furniture," by
Esther Singleton
(Chatto & Windus
16s. net)

of a single volume. Beginning with a brief introduction to the Egyptian, Greek, and Roman styles, she continues the record up to the Victorian epoch. The author is to be congratulated on completing a well-proportioned general survey of her subject, which will give a good idea of the leading styles and developments of furniture. Whilst the work does not exhibit many evidences of original research—hardly perhaps to be expected in a book of this character—the author makes an excellent use of standard authorities, and her compilation has the merits of being well arranged, concise, and easily understandable. In her treatment of various individual styles of furniture Miss Singleton occasionally lays herself open to criticism, and one might surmise that she has depended too much on information drawn from books instead of on personal inspection of the actual pieces of furniture. This is the more probable as the work was originally produced in America, where the writer would not have such a wealth of typical pieces within easy access as in England or on the Continent. Thus in treating of the works of the English designers, like Chippendale and Sheraton, too much stress is laid on the examples illustrated in their pattern-books, and too little on the earlier English work on which they largely founded their styles. These pattern-books must be largely looked upon as advertising issues, and many of the more *outré* novelties contained in them were

designed more to catch the eye of a possible client in search of something startling than with any idea of carrying them into effect. As a matter of fact, some of the designs as set down in these books could not be executed without important modifications. The book is well illustrated with reproductions of pieces in American and European museums and private collections.

MR. ROYAL CORTISSOZ, the art editor of the *New York Tribune*, writes well and sensibly, and yet one

"Art and Common
Sense," by Royal
Cortissoz
(Smith, Elder and
Co. 7s. 6d. net)

wonders if the fourteen essays of which his volume consists were altogether worth preserving in book form. There is a touch of the ephemeral about them: those which deal with matters of permanent

interest, such as the art of some of the greater old masters, throw little fresh light on their themes; and the remainder are chiefly concerned with fashions in art, which, though they may be in vogue in America, have long ago been replaced by others on this side of the Atlantic. Thus the introductory essay, which gives the book its title, is a rebuke to those who would elevate technique at the cost of emotional expression. Here our more advanced schools of artists are so overcharged with emotion that technique has been washed away in its flood. The most interesting of the essays are those which record personal reminiscences—the one on Mr. Pierpont Morgan, for instance; or that on Daniel Vierge, the heroic Spanish illustrator, who, struck down and his right hand rendered useless by paralysis, trained his left hand to produce his *magnum opus*, the superb series of illustrations to the four-volume edition of *Don Quixote*, issued by Messrs. Scribner.

Books Received

- S. L. Wenban*, by Otto A. Weigmann, 30 marks; *Vorderasiatische Knuffsteppiche*, by Wm. Bode, 5s. net; *Deutsche Möbel*, by F. Luthmer, 5s. net. (V. V. Klinkhardt.)
- Costume Civilen France*, by Pitou, 12s. net. (H. Gervel.)
- Catalogue of Printed Works of George Cruikshank*, by A. M. Cohn, 15s. net. (Longmans & Co.)
- Drawings by the Old Masters in Christ Church, Oxford*, by C. F. Bell, 2s. 6d. net. (Clarendon Press.)
- Holbein*, by E. Fougerat, 3s. net; *Puisis de Chavannes*, by Rene Jean, 3s. net. (Felix Alcan.)
- Letters to Children on Drawing, etc.*, by J. Meade, 2s. 6d. net. (Mills & Boon.)
- Practical Modern Metalithography*, by J. Goodman, 3s. 6d. net. (City Garden Press.)
- Folk Songs of the Tuscan Hills*, by F. C. Loscani, 10s. 6d. net. (De La More Press.)
- Catalogue of the National Loan Exhibition*, by F. Howard, £2 2s. net. (Wm. Heinemann.)
- Winchester*, by S. Home, 1s. net. (A. & C. Black.)
- Pigments and Mediums of the Old Masters*, by A. P. Laurie, 8s. 6d. net; *Macaulay's History of England*, Vol. II., 10s. 6d. net. (Macmillan & Co.)
- Art Prices Current*, Vol. VI., £1 1s. net. (Fine Art Trade Press.)
- Merlin*, by E. Bassermann-Jordan, 5s. net. (R. Carl Schmike & Co.)
- Catalogue of a Collection of Paintings and Some Objects of Art*, 3 vols. (J. G. Johnson.)
- Oriental Rugs*, by W. A. Hawley, £2 2s. net. (John Lane.)
- Greek Sculpture and Modern Art*, by Charles Waldstein, 7s. 6d. net; *Shaftesbury's Second Characters*, by B. Rand, 7s. 6d. net. (Cambridge University Press.)

THE recent remarkable discoveries made, by Dr. J. H. Marshall, C.I.E., at Taxila, in India, have revealed some splendid specimens of early native art. The tale of

The Treasures of Taxila

Taxila is an ancient one, so far as Indian history goes, certainly the most notable feature in it being the fact—as set forth by Dr. Marshall in his lecture before the Punjab Historical Society—“The foundation of Taxila goes back to a very remote age; but of the epoch before Alexander the Great we know practically nothing. . . . Alexander descended on the Punjab and received the submission of Taxila in 326 B.C.” Taken in this light, the discoveries may well be described as a sidelight on the career of the “World Conqueror,” and, indeed, some of the architectural details of the buildings are of a curious bastard type—semi-Parthian and semi-Indian—which reveal a foreign influence.

Some of the carvings on the Taxila topes are irresistibly quaint, and it is in such as the following that much of the charm of Indian art may be said to lie. The example in question is a small seated Buddha which fits its niche so exactly that lateral openings are left to accommodate the crossed legs of the immutable Gotama. Described as a whole, the researches made by Dr. Marshall are not only singularly instructive, but are also of the type which sets archæology upon a firmer basis. The truth of this remark will be clearly realised when it is remembered that not so very long ago students of Indian architecture regarded the reign of King Asoka (272-236 B.C.) as being the earliest in their category, and here we have multiplex sculptures from buildings of the third and fourth centuries B.C.

Amongst the countries which have brought us knowledge of early India is Egypt. In 1910 Professor Flinders Petrie and his students showed at University College the results of their recent discoveries at Memphis. Amongst the exhibits were a number of small terra-cotta heads of *circa* 400 B.C., representing people of various nations, including India. That this discovery gave evidence of an ancient connection with the East would seem to be a foregone conclusion.

ONE of the most interesting churches to connoisseurs to be seen in this country is that of Saint James,

Saint James, Kilkhampton, Cornwall
Kilkhampton (*Kil*, cell, *Kam* or *Cames*, a Celtic warrior), Cornwall. The south doorway is an unique specimen of late Norman work.

The heads and ornamentation remind one of the porch at Morwenstow Church, a sacred edifice a few miles away, which was the incumbency for a while of the famous Robert Stephen Hawker, M.A., the Cornish poet, scholar, and eccentric. This church of Kilkhampton is immemorably associated with that famous family of the Granvilles or Grenvilles, the slow roll of

years changing a letter or a syllable, but *semper eadem*. The church was rebuilt about 1567. The initials of John Granville, Rector, are carved in granite on the side of the porch. This John Granville became rector in 1524. On entering the church, one is struck by the beautiful memorial on the south wall of the choir to Sir Bevill Grenville, the victor of Stamford Hill, which battle-field is only two or three miles from Kilkhampton. The Rev. James Hervey was a curate at Bideford, and it is said that his famous book, *Meditations among the Tombs*, was inspired by his frequent visits to the churchyard surrounding Kilkhampton Church. The sacred building bears out the words over the porch: “Porta Cæli,” for its wealth in beautiful carving in black oak, in face of all futurists’ opinions, makes it a shrine for all real lovers of art.

CORNWALL is so rich in historical associations, apart from the poetical tendencies of this happy, contented

The Home of the Grenvilles

race who live the other side of the Tamar, that at first it appears in the light of folly to expatiate on the values, from an historic point of view, of the wonders to be met with in this natural life which this beautiful country affords to a poet or a thinker. But THE CONNOISSEUR sets out to find the untrodden paths of man, in order that it may find something, however small, to increase its readers’ consciousness of the truth of things; in order, let it be added, that, in our modern days, the old customs, the old utensils, and other ways of family worth will not die out. It offers, in the face of futurism and like movements, a regard for research in old documents, old foundations, and crumbling shrines which are so prevalent within and without the cities and towns of the provinces. Like the old manor of the Ferrers, near Six Hills, Leicestershire, or the wonderful chapel of the d’Urbervilles in the church of Bere Regis (Kingsbere, as Hardy calls it), in the shire of Dorset, the foundations of the Stowe House have, by their very remoteness from the vulgar concerns and entertainments of humans, only been visited by the few who are enthusiasts in searching out places of antiquity associated with great family names.

MR. WILLIAM KELLY, A.R.S.A., the president of the Aberdeen Northern Arts Club, recently presented

Aberdeen Northern Arts Club

the prizes at the last “At Home” for the session 1913-14, held in the club rooms. He remarked that the Council hoped to arrange a similar programme next session, and said that the membership now reached 250. During the year the rooms had been re-modelled and electric light introduced, and the premises were now a convenient meeting-place for all interested in art in the city.

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